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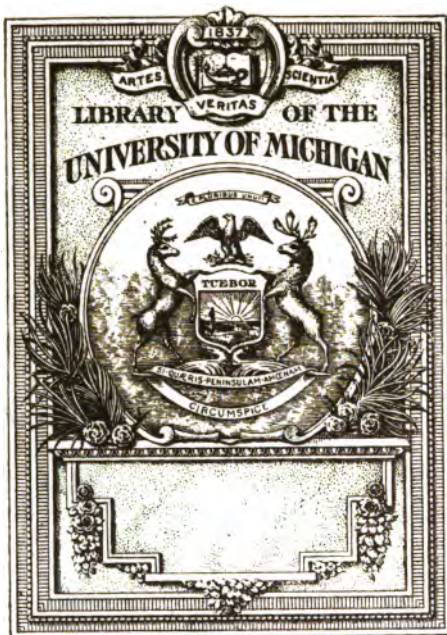
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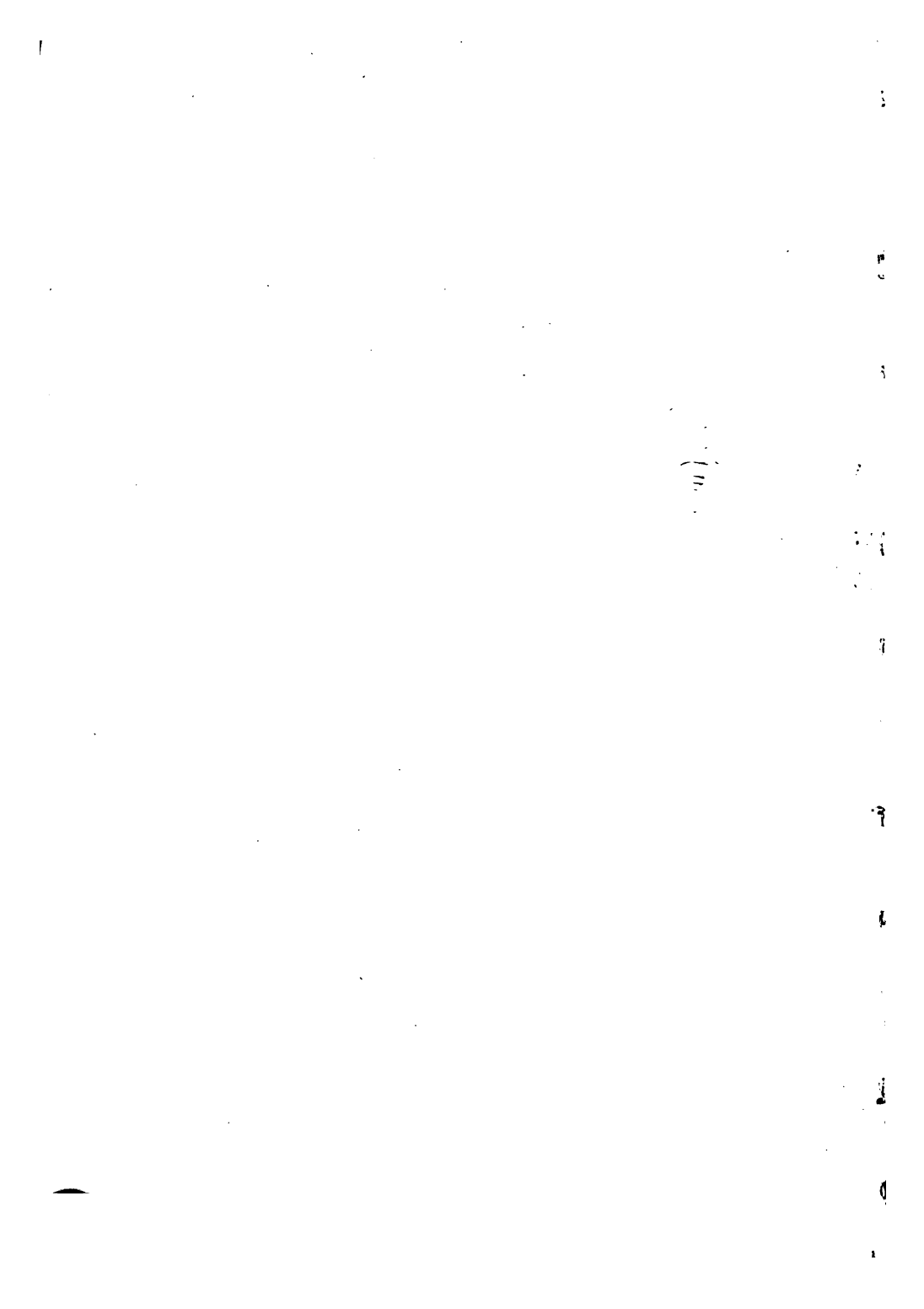
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# WINDOW DISPLAYS FOR DRUGGISTS

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Comprising for the Most Part Engravings and Descriptions of Over a  
Hundred Attractive Displays which have been Designed and  
Used with Success by Druggists Throughout the  
Country, together with some Useful Sugges-  
tions on the Subject of Window  
Dressing in General

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THIRD EDITION  
containing 32 new displays

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Edited by  
**HARRY B. MASON**  
*Editor of the "Bulletin of Pharmacy"*

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Published by  
**E. G. SWIFT**  
Detroit, Mich.



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Press of  
"The Bulletin of Pharmacy"  
Detroit



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## **PREFATORY NOTE TO THE THIRD EDITION.**

The quick and ready appreciation accorded this little handbook has brought much gratification to the editor and his publisher. The first and second editions, both deemed large ones, have been exhausted within the period of a few years, and we have found it necessary to bring out another. Seizing upon the opportunity to revise and improve the book, we have added somewhat to the valuable matter contained in Part I, while Part II contains 32 descriptions and engravings of new trims. Some of the old displays have been omitted to make room for the fresh material, but we feel sure that the changes will be found to represent improvements—so much so that many purchasers of the first or second editions will doubtless desire a copy of the third edition also.

The success of "Window Displays for Druggists" has encouraged us to bring out two other practical books—"350 Dollar Ideas for Druggists" and "Board Questions Answered." We believe that pharmacists will find the former of great value in the practical conduct of their business and in the search for new advertising and profit-making plans; while "Board Questions Answered" cannot fail to be of decided assistance to any one facing the necessity of undergoing a State Board examination.

H. B. M.

Detroit, May 1, 1915.

## INTRODUCTION.

During the writer's connection with the BULLETIN OF PHARMACY, which now embraces a period of fifteen years, a regular feature has been made of illustrating and describing attractive window displays, and this service has been highly appreciated by subscribers of the journal generally. So much interest has been expressed in window advertising, indeed, that readers have frequently asked us if we knew of any book on the subject which would prove pertinent to the particular needs of the druggist. No book of the kind, however, has ever appeared, and under the circumstances it occurred to us that such a volume as the present one represents would meet with the appreciation of thousands of druggists who, having caught hold of the vital fact that the window affords at once the best and the cheapest advertising medium at their disposal, are anxious to make the most of the opportunity.

The chief purpose of this book is to reproduce the more important displays which have appeared in the BULLETIN OF PHARMACY during the last decade. Every description of a display is accompanied by a photograph or a drawing; all of the displays were designed and actually used in the regular course of business by different druggists; there are something over one hundred of them altogether, and they represent practically every class of goods in which the pharmacist is professionally and commercially interested.

The displays are arranged alphabetically for purposes of ready convenience. It ought to be pointed out, however, that many of the designs are interchangeable in character and can be used for the exploitation of other goods than those specially employed. Thus there are several trims given under the general title of "specialty" windows which could be utilized for exhibiting almost any preparation intended for self-medication. The "toilet cream" group of displays could with modification be employed for other

classes of toilet products, and in general it might be said that almost every design is capable of adaptation to other requirements. When desiring to get up a trim for any particular product one should therefore look the illustrations over pretty carefully before he concludes that the book contains nothing which serves his purpose. In the index in the rear of the volume many cross-references are given, and we suggest that it be consulted when a design for a given article is desired.

So much for the descriptions and illustrations of the individual window displays themselves. These all appear in Part II of the book, and we now desire to say a word regarding Part I. In this section we have reproduced several papers discussing the general subject of window advertising in a practical spirit and giving suggestions of a valuable nature. Mr. Holzhauer's article will be found full of meat to those who desire to make the most of the advertising advantages presented by the window. The "Calendar of Window Displays" designed by Mr. Pepper will prove of great service both in advising seasonable subjects for exploitation and in suggesting how one's window advertising may be properly systematized throughout the year. Mr. Dorn's six pointers are worthy of being memorized by the window trimmer, while, finally, the collection of pithy sentences given at the end of Part I will prove of practical service in the preparation of window placards.

THE EDITOR.

# PART I.

## GENERAL CONSIDERATIONS.

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### 1. TRIMMING THE WINDOW.

BY CHARLES W. HOLZHAUER.\*

Our show windows are the very best asset that we have—the cheapest and most efficient for advertising purposes. It is needless to say that if we are going to make good use of them they must be kept clean and attractive.

The lighting of a window should be carefully considered. There should be plenty of light thrown on the merchandise itself, but not a glaring light which dazzles the eyes of any one looking into the window.

If possible, means of ventilation should be provided also. If this is not done the glass will frost in winter, the sun will thaw the ice later, and a considerable amount of water will flow on to the floor of the window, spoiling the display, and perhaps ruining the goods. In cases of this kind we have found that the current of air from a small electric fan will remedy the trouble. Moreover, if I were constructing a new window I should include water and sewer connections. Artistic and unique displays can frequently be arranged with small fountains and scenic effects, and one man has gone so far as to have a sheet of water flowing over the glass of his window in summer to suggest the cooling effect of his soda.

#### THE MAXIMUM OF BENEFIT.

Given such an ideal window as we have considered, the next question is the use of it in order to derive the largest

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\*An address delivered before the New York College of Pharmacy.

amount of profit from it: what goods are to be displayed; how are they to be displayed; and how frequently ought the window to be changed? Here to a large extent local conditions must govern. The character of the store, the class of people it is catering to, the tone of the neighborhood, the competition to be met—all of these things have a bearing on these questions.

The drug store offers a fertile field for the choice of material to display. Probably no other line has so many items which lend themselves to attractive display; articles the public needs every day. It carries goods appropriate to the needs of the season. Winter suggests cough syrups, cold and grippe tablets, chapped hand lotions, hot-water bottles, etc. Spring at once suggests sarsaparilla, sulphur and cream of tartar tablets, disinfectants, moth balls, house-cleaning preparations, and others. In summer our customers need face lotions and creams, talcums, vacation requisites, foot remedies, corn cures. Autumn also has its seasonable articles.

Besides the requirements which the seasons naturally suggest, there are innumerable articles and so-called "side-lines" which can be displayed profitably at any time of the year: stationery, photographic goods, confectionery, toilet articles, bristle goods, and other lines too numerous to mention. In fact it is not a question of what to display, but how to find time and space to display it all!

#### PICK PROFITABLE GOODS.

There is one thing above all others that we should bear in mind when selecting goods to put in the window: only those lines and products which yield a satisfactory profit should be shown. Just because a manufacturer may send you quantities of dummies, cut-outs, and signs exploiting his goods, on which you make little or no profit, is no reason why you should use the best medium you have for the advertising of such wares. It is only a very lazy or a very stupid man who will stimulate sales for an article which

brings him no adequate return. If an outside concern wants the use of my windows I expect them to pay for them, just the same as they would pay for space in a magazine or newspaper; not necessarily in cash, but there must be reasonable compensation of some kind.

Having decided what goods we wish to display, we must now consider the manner in which they may be displayed to best advantage, and what accessories, signs, price cards, and other helps we can use. We have found it to be best, as a general principle, to show only one article, or at least only kindred articles, at a time.

Some one has said that the average space of time that a passer-by glances at a window is merely a fraction of a second. If this be true, it is an exceedingly short period in which to catch and hold his attention. He must get your story at a glance. He may see one article immediately, particularly if it is of good size and prominently displayed, and even though he may not require that article at just that moment, when he does require it, he remembers having seen it in your window.

#### ONE THING AT A TIME.

As a rule a dozen different articles strewn about fail to elicit, except under extraordinary circumstances, any special attention. But only one article or class of merchandise, particularly if there be a goodly quantity of it, usually makes an impression on the mind. If the articles themselves are small, as in the case of tooth-brushes, combs, or hair-brushes, small bottles or jars, we have found it to be a good plan to have large duplicates of these made. An expert wood turner will duplicate almost anything for you at no great cost. In a large window five gross of tooth-brushes may seem lost, but a single tooth-brush six feet long hanging in the center of the window, with only one gross of the brushes accompanying it, will give an impressive display. On the other hand, a very large quantity of goods of one kind will frequently give the impression that you are doing

a large business in this article, that your stock is extensive and fresh, and your assortment is complete. That is good advertising.

The price of an article should always be prominently displayed on the goods, and as a rule we have found it to be a good plan to have one large sign in the center of the window, supplemented by smaller reading signs placed elsewhere in the display. Our favorite material for the main sign is parchment paper. It is effective in the daytime and particularly so at night, when the light shines through it. The paper can easily be lettered, is not expensive, and takes up very little space when stored for future use.

#### MATERIAL AND ACCESSORIES.

For the floor of the window—sometimes the sides, too—good effects may be obtained with crêpe paper, but for general use we prefer a material called silkolene. Its cost is about 12 cents a yard, it is pliable, lends itself readily to graceful and effective folds, can be washed, dyed, and used again and again.

Besides the usual glass shelves and unit fixtures which certain firms supply, we have found forms made of light wood in the shape of circles, crescents, triangles, etc., to be useful accessories. These are covered with silkolene and the goods attached to them. Whisk brooms, bristle goods, in general, razors, and numerous other articles, look well when displayed in this manner.

Potted plants and artificial flowers suitable to the seasons will add much to the attractiveness of any display. In planning a display, a selection of harmonious and pleasing colors is essential. For instance, avoid a combination of red and pink, or similar incongruous mixtures.

A feature which never fails to lend attractiveness to a window is the addition of some mechanical appliance. If the expense is warranted a number of moving devices can be planned and executed by any mechanic. We have used with good success a revolving wheel. We had a wheel made



of wood, about five feet in diameter, which was connected by gears to an electric motor. On the face of the wheel we attached the merchandise which was to be displayed, and the effect of many daintily trimmed candy boxes revolving never failed to attract attention. Another device which we have used successfully, and which we obtained from an electrical house, is a machine which has a hidden magnet and causes articles upon a glass plate to glide mysteriously over the surface of the plate. Novelties of this character will soon pay for themselves, both from the standpoint of the time and the expense involved, and they tend to mark the store as an up-to-date and "going" establishment. There are a number of firms that make a business of supplying accessories for window trimming, and these concerns will gladly get up anything in the way of special backgrounds or scenic effects in any size or color schemes desired. Panels, curtains, columns—in fact, almost anything can be obtained from these firms.

#### PHOTOGRAPHS TO ILLUSTRATE.

Another service which we have found to be of value is the use of original photographs in illustrating the origin, processes of manufacture, and complete history of the merchandise on display. Such a service is provided by Underwood & Underwood, New York, who can supply almost anything in the way of photographs from all parts of the world. In order to stimulate our sales of coffee soda at the fountain, for instance, we recently arranged a display illustrating the coffee industry. We aimed to show how coffee grows, how the beans are picked and dried, how the coffee is packed, and how it looks when it gets to market. To do this we obtained from our coffee dealer a branch from a coffee tree showing the beans as they grow in their native soil. He also supplied us with samples of the beans in various stages of development, together with four or five large sacks of coffee as it is received in this country. To supplement this we obtained photographs showing coffee

plantations, the pickers at work, and the packing of the coffee for market. People are usually interested in learning about industries, and a display of this character, besides being educational, will increase the demand for the article.

As to the frequency with which windows should be changed, here again local conditions and the results obtained must largely govern. As a rule from a week to ten days ought to be the limit for one display, unless some unusual circumstance makes a longer period advisable. If goods are allowed to remain in a window much longer than this, they are apt to become soiled and unsightly—a condition to be avoided. More frequent changes are often desirable. Our custom is to devote one of our windows every Saturday to the display of special candy.

#### ONE PERSON'S BUSINESS.

It ought to be the business of one person to look after the display windows, and plans should be made some time in advance as to what is to go into the windows on a certain date. It is well to keep a regular calendar for this purpose so that the goods, signs, price cards, etc., can be made ready for use before the old display has been removed and the window thoroughly cleaned. The time, effort, and expense involved will amply repay in dollars and cents any one who will devote the time to the work.

The drug store of to-day is really a miniature department store, and if it is to be successful it must be conducted on the same lines. Let the druggist come out from behind the prescription case, devote more time to the display of his goods, both in the windows and in the store, let him study salesmanship and service, and there will be less complaint about hard times and poor profits in the business.

And, finally, let it not be forgotten that when the window has brought the customers into the store it has done all that can be expected of it. A window does not sell goods; that is the function of a salesman.

## 2. A CALENDAR OF WINDOW DISPLAYS.

BY J. T. PEPPER.

“What shall we dress the window with to-day?” is a question often asked in many drug stores when the weekly window cleaning day comes round.

Without preparation it is sometimes a difficult question to answer quickly and wisely. Care and forethought must be exercised if we are to obtain the most benefit, and actual preparation, to some extent, at least, should be made the day before.

Friday is our day for cleaning the window and putting in a new display. If we are making a special display, or one that requires considerable preparation, we endeavor to do this preparatory work on Thursday afternoon, and have the display ready, so far as we can, to put into the window after cleaning it on Friday morning. If there are any cards to print for the trim they are done in advance.

With the object of always having something to put into the window every Friday we have been making a time-table or calendar of window display subjects for every Friday in the year. It is not to be taken for granted that we follow this schedule without variation. It would be folly to do that. We always try to put in window displays with the express object of selling goods. For example, in this time-table, we have talcum powders down for the first week in August. We expect hot weather, but if the weather should be cool, it would not be wise to talk talcum powder just then. Better put something else in the window, and display talcum powders when it turns hot again.

Then, again, Easter does not come at the same date each year, and consequently a change has to be made here; we know, however, that we will dress the window with perfumes for Easter, and so we are prepared to make the change.

## THE CALENDAR.

<p><b>JANUARY.</b> Own cough cures. Cod-liver oil emulsions. Linseed meal. Thermometers. Chamois skins and vests.</p>	<p><b>FEBRUARY.</b> Licorice sticks and tablets. Own cough cure. Prescriptions. All kinds of winter medicines.</p>	<p><b>MARCH.</b> Sick-room supplies. Petrolatum or vaselin. Everything for the toilet. Easter perfumes.</p>
<p><b>APRIL.</b> Own sarsaparilla. Disinfectants. Own tonic hypophosphites. Own liver and stomach pills.</p>	<p><b>MAY.</b> All kinds of spring medicines. Whisk brooms. Cigars. Walking sticks and crutches. Everything for the baby.</p>	<p><b>JUNE.</b> Own corn cure. Shaving supplies. Sponges and chamois. Tooth brushes</p>
<p><b>JULY.</b> Paris green. Sedlitz powders. Root beer. Own foot powders. Bath-room supplies.</p>	<p><b>AUGUST.</b> Talcum powders. Castile soap. Own headache powders. Tooth powder, pastes and liquid.</p>	<p><b>SEPTEMBER.</b> Spices. Fruit-jar rings. Corks. Cigars.</p>
<p><b>OCTOBER.</b> All kinds of brushes. Own tonic hypophosphites. Combs. Rubber goods.</p>	<p><b>NOVEMBER.</b> Own cough cure. All kinds of liniments. Plasters. Condition powders.</p>	<p><b>DECEMBER.</b> Hair brushes. Perfumes. Christmas goods. Holiday goods.</p>

Not all the things in a drug store that a window display can be made of are enumerated in this calendar. When other things, more urgent for display than the one mentioned for any week in the calendar, demand recognition in the window, then let the calendar suggestion hold over till a more opportune time.

By following a regular plan or system, window dressing will be found easier, more satisfactory, and very much more profitable. Window displays demand and require considerable thought and attention, and it pays to study them carefully.

If other retail pharmacists will start with this schedule of mine as a basis, and then arrange one of their own from the displays they make through one year, they will find the revised calendar a wonderful guide and assistance during the second and following years.

System, and a method for following the system, go a long way in helping to make drug-store window displays pay. Haphazard displays seldom sell many goods. Displays that have some plan or object behind them are the ones that sell goods and accomplish results.

### 3. ANOTHER WINDOW DISPLAY CALENDAR.

J. Earl Taylor, Ph.G., of Gridley, Ill., published in a recent issue of the *Pharmaceutical Era* a calendar for window displays. Trims were suggested for each month in the year. Mr. Taylor has often added to the list as necessity demanded. Kept in a convenient place it will be found of considerable service. It includes articles that are more or less applicable to every locality.

*January*—Cold cures, cough medicine, chamois, hot-water bottles, stationery, toilet articles.

*February*—Cough medicine, cold cures, lozenges, toilet articles, Washington's Birthday pennants, valentines.

*March*—Baseball goods, Easter trim, perfumes, marbles, St. Patrick cards, spring tonics.

*April*—Stock food, blood medicine, ball goods, paints, oils, brushes, varnishes, house-cleaning necessities, ammonia, disinfectants, borax.

*May*—Spring medicines, household necessities, sporting goods, souvenir books, photograph supplies, high school trims.

*June*—Paints, tooth-brushes, foot powder, talcums, brushes, stationery, high-school-class window, fishing tackle, flags, bunting, and other seasonable articles.

*July*—Independence Day trim, flags and buntings, bandages, court plaster, liniments, talcum, fly poisons.

*August*—School supplies, sundries, diarrhea medicines, toilet articles, fly paper, foot powder, mosquito lotions.

*September*—Corks, spices, household needs, cleaning sundries, school supplies, Labor Day pennants.

*October*—School supplies, paints, toilet articles, combs, brushes, football goods, sheet music trim.

*November*—Hand lotions, rubber goods, hot-water bottles, syringes, Thanksgiving trim, stock foods, post-cards, magazines.

*December*—Christmas trim, New Year's display, station-

ery, books, magazines, hair-brushes, hot-water bottles, rubber gloves, soaps, bath powder, Christmas novelties, music supplies.

There are many other things to be added to these lists, such as goods suitable for such occasions as birthdays of great men, fair days, county fairs, lodge conventions, and class meets—all of which demand special attention.

#### 4. POINTS TO OBSERVE IN WINDOW DRESSING.

BY DAVID R. DORN.\*

Next to a store paper, the best advertising trump-card which the city druggist has is his window. He has only just begun to realize this, and the consequence is that window advertising is now rapidly becoming an art. This is a kind of advertising which costs practically nothing except time and patience, and which can and should be made to yield large and handsome returns. The city druggist who does not realize this is simply a back number of the worst mossback variety, and does not deserve to be rescued from his oblivion. The store paper goes with your message to people in their homes; the window reaches people in the street, stops them, holds their attention, attracts and interests them; and either sends them in to buy the thing displayed or keeps you and your store in mind so that it is thought of when that thing, or some other thing, is wanted.

There are certain principles which should be held in mind in all window advertising:

1. It seems quite superfluous to say that the windows should be first of all scrupulously clean and neat, and yet so many windows are anything but this that the advice is rendered necessary.

2. The designs should be changed frequently. A design, unless unusually attractive, should never be allowed to remain in the window over a week at the most. If people see the same thing every time they pass the store they soon cease looking; if they see something new every few days they get into the habit of stopping to see what you have.

3. Put only one thing, or one class of things, in the window at a time, and concentrate interest on that. A window display should be like a picture; it should tell a

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\*From a prize article printed in *Merck's Report* some years ago.  
—EDITOR.



definite story and create a definite impression. There should be one central idea, otherwise only confusion results, and the observer carries away nothing with him that will cling to him.

4. Make the display attractive. Put crêpe paper on the floor of the window so as to convey a rich effect. Do not hesitate to go to some expense and trouble if the design calls for ornamentation. Make the best possible design you can. It is poor policy with window advertising to go half-way, to do anything which is merely "good enough." It should be *the best* you can do every time.

5. Always put a price mark on goods displayed in the window. *Never omit this.* The man who puts no price tag on his window goods loses half the benefit of his ad., for people always want to know what a thing costs before they buy it, and they will not, as a rule, come into the store and ask the price.

Realize thoroughly that in your windows you have a chance to go right out into the street, buttonhole the passers-by, tell them of something you sell, and so please them that they will remember who you are, even if they do not buy anything. It's a fine opportunity; don't miss it!

## 5. SOME WINDOW PLACARDS.

Reid, Yeomans & Cubit of New York City are very successful window advertisers. Their store is down on Nassau Street in one of the most crowded sections of lower New York. Thousands pass by the place every hour. The chance is an excellent one for attractive window displays, but they must be so designed that they can be taken in on the run—for your average New Yorker is in an awful rush! Window placards are used to a considerable extent, and many of them are notable for their conciseness and excellence. Here are a few which were used by Reid, Yeomans & Cubit some years ago :

Violet soap—reminds you of the woods.

Transparent glycerin soap.

Candy—our candy corner is full of good things.

Bay rum—from St. Thomas.

Egg shampoo cream.

Cold cream—five kinds.

Glycerin jellies—five kinds.

Tube tooth-paste—a good friend in your grip.

Toilet magnesia—good after shaving.

Lavender salts—both handy and fragrant.

Military hair-brushes—some for the man with plenty of hair, others (softer) for the man whose hair is thin on top.

Sponges—prices as low as where the sponges come from.

Combs—fine, coarse, pocket—how's yours?

Castile soap from Spain—just pure, good soap.

Many smokers buy their smokes here.

We sell more chamois skins for less money and pay more for them than most druggists.

Violet witch-hazel—after shaving—violet ammonia—makes the bath pleasant.

This is a money-back store if you are not tickled with what you buy.

Antiseptic Pearl Dentifrice—makes teeth shine like pearls.

Tooth-brushes—at the druggist's in Squedunk 25 cents—here 10 cents.

Hand scrubs—guaranteed to remove more than 5 cents' worth of dirt or money refunded.

Sponges—sponge on us to-day.

Sponge bags for travelers.

Leather-covered flasks—for your vacation trip.

Manicure goods—finger helps—keep your nails in shape—all the "fixins" here.

Corkscrews—handy when you need.

Triplicate mirrors—make shaving a pleasure.

Magnifying mirrors—one side big, the other natural—big side hunts out defects, other side shows you as you look.

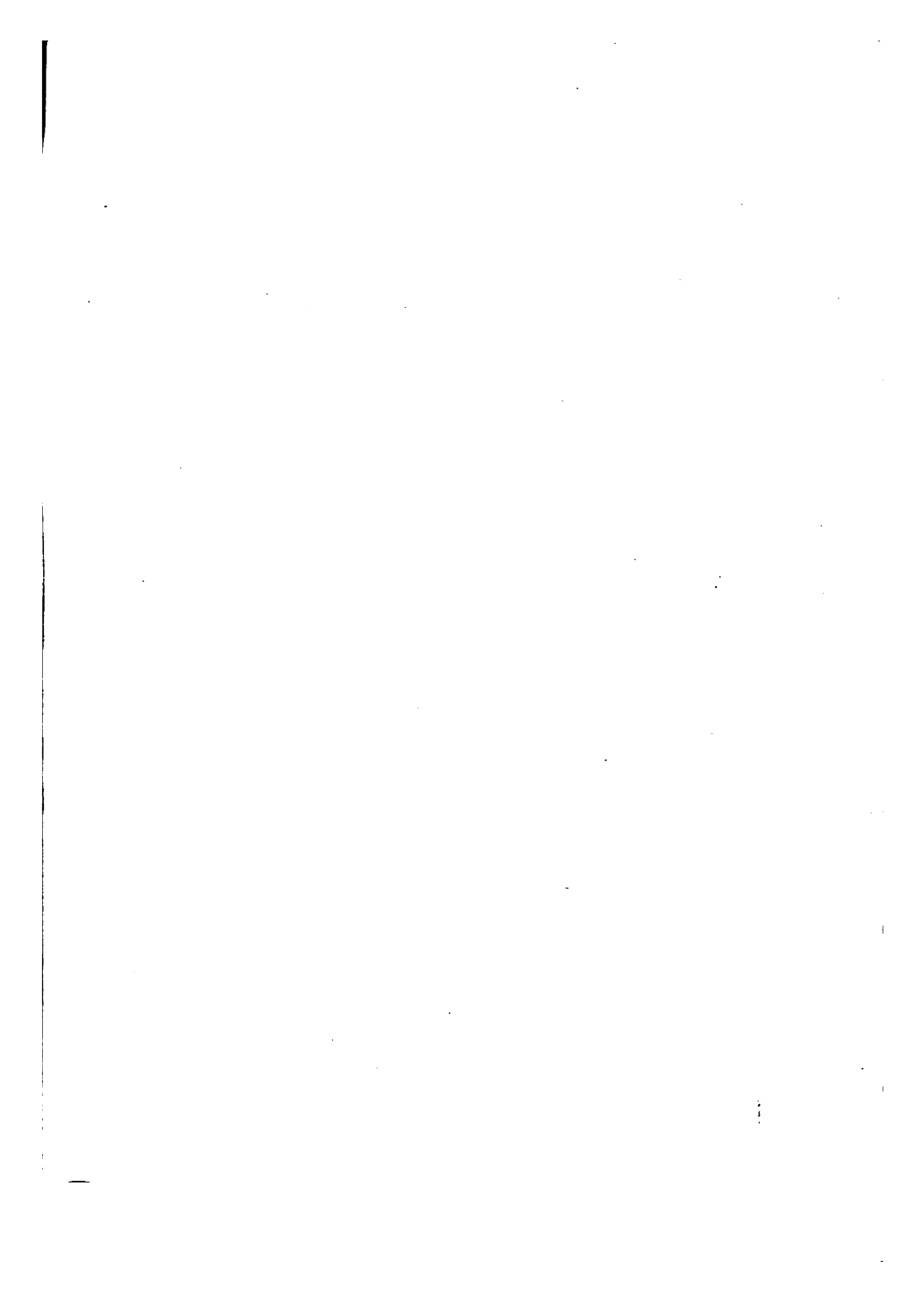
Shower bath rings.

Complexion brushes—freshens up a bit.

Pretty perfume atomizers.

Best razor in town for a dollar—guaranteed.

Bath gloves—bath brushes—bath everything here.



## PART II.

### DESCRIPTIONS OF WINDOW DISPLAYS.

#### 1. ARTICLES ADVERTISED IN THE MAGAZINES.

*Designed by J. Albert Kiedaisch.* This display appeared in the pharmacy of Wilkinson & Co., Keokuk, Iowa. It consisted of maga-



1. Articles Advertised in the Magazines.

zine announcements advertising articles which are sold by the drug store.

Three steps were built in the window. The first was about nine inches high, a foot deep, and rested on the floor of the window



SECRET  
 REPRODUCED  
 IN FULL



2. Alabastine Window by Chas. F. Gustafson.

about six inches from the glass. From this rose the other steps. The structure was covered entirely by maroon velvet—not stretched tight but drawn loosely and carelessly. On the steps and floor of the window were placed the miscellaneous articles coupled with their respective advertisements. Everything bore a price ticket. The background consisted of pink tarlatan on which many advertisements were posted.

Only two signs appeared in the window. One read: "We Are Up to Date. We carry all the articles advertised in the current magazines." A second placard bore the announcement: "We will order for you anything not in stock."

This window attracted much attention and proved a great success for two distinct reasons. It connected this store directly with the magazine advertisements and served to impress people with the up-to-date nature of the stock. Much of the attractiveness of the window, due to the color scheme, is unfortunately lost in the reproduction.

## 2. ALABASTINE.

*Designed by Chas. W. Gustafson, Rockford, Illinois.* The accompanying illustration represents a moving window display which was used to advertise Alabastine, but it can be adapted to any other goods, as the object of the display was to attract notice to the window.

This display was an adaptation of the old Dutch windmill. It was 5 feet in height and octagonal in shape. It was constructed of sheets of cardboard nailed to a wooden frame. The hood was of the same material, wetted and formed over a frame composed of barrel hoops.

The windows were made by marking out rectangles, 3 by 6 inches, bending back the cardboard and inserting pieces of glass of the same dimensions, on which had been pasted curtains of lace paper taken from soap boxes. While hardly consistent with a windmill, still they gave a very houselike appearance to it. In Holland the miller is supposed to live in his mill.

The wings were wooden strips, covered with tough paper. On each one appeared an ad. which revolved slowly with the dignity consistent with a Dutch windmill. Whatever you put on the wings will not fail to be noticed and read.

The motive power was an electric fan placed inside the mill, and geared down to a slow speed by means of sprockets and chain.



3. Baby-supply Window by J. Albert Kiedaisch.





••• Much of the mechanism was taken from a discarded bicycle. This  
••• reduced the speed of the wings to about two revolutions a minute,  
••• slow enough to allow the signs on the wings to be read easily. An  
••• electric lamp suspended inside the mill gave a finishing touch to the display.

"The entire outfit was constructed of material found in almost any drug store and did not cost me a penny," the designer says.

### 3. BABY SUPPLIES—THE "WHOLE DAM FAMILY."

*Designed by J. Albert Kiedaisch, for Wilkinson & Co., Keokuk, Iowa.* The central idea is well stated in the sign at the top. "The Whole Dam Family likes our Baby Foods." Just below the sign in the Kiedaisch window are the heads of the famous group, each one sucking a bottle. Even the dog has a nipple in his mouth. The pictures of the various characters are printed in natural colors on a strip of white paper about two feet wide and running the entire width of the window.

Four steps carpeted with dark-red velvet extend from the glass to the background. The articles on exhibition include divers baby wants, various foods and soothing syrups, nursing bottles, food warmers and teething rings. The six nursing bottles used by the Dam family are filled with white liquid to represent milk. From these containers run long nursing tubes extending to the mouths of the "Dam" people. Every article bears a price ticket cut in the shape of a baby's head. The whole arrangement is ingenious and must have attracted no end of attention.

### 4. BABY SUPPLIES NO. 1.

*Designed by J. Earl Taylor, Gridley, Illinois.* In the center, mounted on an easel, appeared the picture of a bright, healthy looking baby. A sign just below read, "The picture of health—a Smith's Food Baby." Around the youngster was arranged an assortment of all the things he might want. There were nursing-bottle fittings, nipples, pacifiers, brushes, chamois skins, talcums, soaps, bottles, assorted baby foods, castor oil, ear and ulcer syringes, vermifuges, Antiphlogistine, Castoria, croup remedies, etc.

The upper background was heavy green ingrain paper worked over the lower border with heavy white paper. The latter was cut away to represent an outline of evergreen trees. The side wall was green above and red below. All over the edges of the background and the side wall appeared a narrow border of holly.



4. Baby-supply Window by J. Earl Taylor.



5. Display of Bath Requisites by the Hegeman Corporation.



**D R U G G I S T S**

*Bathing Caps.*

*Keep Your Hair Dry.*

*From 15¢ to 5*

6. Bathing Cap Window by B. S. Cooban.

### 5. BATH REQUISITES.

*Designed by the Hegeman Corporation of New York City.* A glance will show that this exhibit was made up of sponges, towels, brushes of all kinds, talcum powder, various toilet preparations, and bathing appliances and articles of every character. There is such a bewildering variety of goods shown that the details of the engraving are not sufficiently distinct to do the display entire justice. Suffice it to say, however, that the window attracted so much attention that the street was nearly blockaded at times. The parasol held by the female figure in the window was made of chamois, as were also a portion of the garments worn by both figures. The heads of the figures were, of course, constructed of sponges.

### 6. BATHING CAPS.

*Designed by B. S. Cooban, Chicago, Illinois.* Chicago people are fond of bathing on the beach along Lake Michigan. Many live so near the water that they find it feasible to put their bathing suits on at home and stroll down to the lake for a swim. In the summer they may be seen walking toward the shore all ready for the fun. The women are quite as numerous as the men, and of course they must have rubber caps to shield their hair from the water.

A glance at the illustration shows the scheme. Several false faces were covered with this head-dress, adding a touch of life and humor to what might have been a somewhat flat display. The base of the window was carpeted with light-green cheese-cloth. One face peered out at passers-by from over the top of a barrel, while others were seen scattered among the caps. Across the top of the trims were three signs: "Bathing Caps," "Keep Your Hair Dry," "From 15 cents to 50." The caps were of several colors and were supported on blocks of wood. The trim was cheap, but effective.

### 7. CAMERA WINDOW.

*Designed by A. H. Figgen, Quincy, Illinois.* This window emphasizes the call of the wild, and though somewhat elaborate it was very striking.

In the center is seen a man, a wax figure, clad in sporting array and holding a fishing-pole in his hands—the hook and line dropped into the water, the bob floating in a live stream. The water was contained in a basin concealed by a floor of moss. In the back-



7. Camera Window by A. H. Fiegen.

ground appeared a woodland with a flowing brook leading down to the basin of water. This scene was, of course, a canvas painting, the trees, shrubbery, and rocks being the work of an amateur artist.

The display was devoted especially to cameras, although a few thermos bottles were seen in the basket. One sign read: "Summer time is kodak time. Have you got yours?" Another was "Brownie Cameras, \$1.00 up to \$12.00. Let us show you."

### 8. CANDY NO. 1.

*Designed by Robert M. Kettl and Frank McGinnity.* This display appeared in the window of Daugherty's Pharmacy, Jeannette, Pa. The designers made the boy by taking a narrow box and nailing thereon two strips for legs. They stuffed him with straw and "rigged" him out with a sailor suit, stockings, shoes, and other apparel. The head was borrowed from a clothing store near-by. The girl was a large-sized fancy doll, and she and the boy stood in an affectionate pose.

The fence was nothing more than lath strips, all of even lengths. It was not painted because the natural color looked more real. In front of the fence was a road made of kisses, and back of this appeared a miniature forest. The trees were trimmed with kisses, but unfortunately this feature does not show plainly in the photograph. The Cupids pasted on the window were cut out of various advertisements. Three of them are reaching for a kiss. The sign "Real Kisses" was made by holding pieces of cardboard together with lath strips and covering them with red crêpe paper. The letters were formed by pinning kisses to the paper.

This display sold  $1\frac{1}{4}$  barrels of kisses in less time than it took to trim the window, which was  $3\frac{1}{4}$  hours. It netted the store a profit of \$1265 and developed what has proved to be a steady business in this one article.

### 9. CANDY NO. 2.

*Designed by J. W. Blakley, of the Blakley Window Advertising Co., Dayton, Ohio.* Displays of this nature are sure to attract attention and sell the goods to a far greater extent than will the time-worn pyramid and group types of display, which literally bewilder through sheer force of numbers. Care should be exercised, however, to avoid overcrowding, else the general idea will suffer.

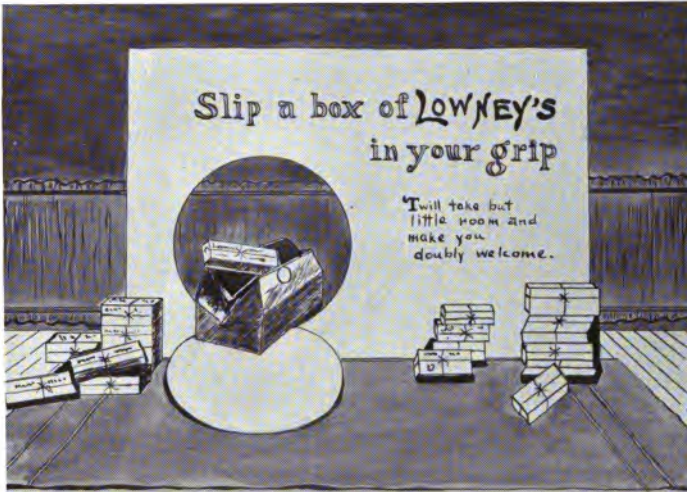


8. Candy Window by Robert M. Kettl and Frank McGinnity.



Simplicity is the keynote. No window is large enough for two ideas. The large white cardboard square in the center forms an ample background. A circular portion is cut out on the left, allowing the cut-out piece to form a ledge, upon which is placed an open traveling bag with a box of the candy protruding from it. On the background is the wording, "Slip a box of — in your grip. 'Twill take but little room and make you doubly welcome." On either side, nicely grouped, are arranged a few boxes of the merchandise. One or two packages should be opened, showing the contents.

People remember this kind of display and mention it to their friends.



9. Candy Window by J. W. Blakley.

### 10. CANDY NO. 3.

*Designed by Alex F. Peterson, Missoula, Montana.* To successfully connect an event of local or national interest with a line of goods intended for sale is the aim of this display.

During the last presidential campaign almost everybody was talking about the three candidates and their possibilities, and use was



10. Candy Window by Alex F. Peterson.

made of the fact to run a candy window with a political touch for its central figure.

Placed on a pedestal in the middle of the window was a ballot box filled with imitation ballots, each bearing the name of the confections we were displaying.

The frame of the ballot box was made by fastening together two squares of brown-stained board by means of four rounded sticks coated with silver bronze.

A slot was cut in the center of the top board for the ballots to pass through, one ballot being fastened so it appeared to be right on the point of sliding into the box.

Inside of this frame was set an eight-inch goldfish bowl containing the ballots in plain sight.

The window sign was made by cutting out lithographic reproductions of the three candidates, pasting them on the card and filling in the background in black by the aid of a Glaseptic Nebulizer. The card read: "The result of the presidential election may be in doubt, but Huyler's Candy is the unanimous choice."

The various packages of candy were displayed on the floor of the window and on pedestals in the background.

While this display was used at a presidential election, its utility is by no means confined to that one occasion, for with slight variations it may be made to serve at local or State elections, or even in a popularity contest. It is likewise applicable to many other lines besides that of candy.

### 11. CASTILE SOAP NO. 1.

*Designed by B. S. Cooban, Chicago, Illinois.* No particular effort was put forth to make the display original in character; on the contrary, simplicity and economy were kept in view. Boxes of various sizes were first placed on the window floors, and white cheese-cloth was then made to cover them and the floor itself. The long bars of Castile soap, as well as the sawed-off cakes, were scattered about the window in a hit-and-miss style.

The large placard bore the legend: "*A Castile Soap Chance The Finest and Rarest Castile Soap which Sells Regularly at 10 Cents a Cake. This Week Only 8 Cents!*" Other cards read as follows: "Castile Soap for Cleaning Cuts and Wounds;" "Castile Soap—the Best Soap for Baby's Bath;" "Castile Soap for Delicate Skins;" "Castile Soap—the Best Shampoo;" "Castile Soap is an Emblem of Purity."



11. Display of Castile Soap by B. S. Cooban.



12. Display of Castile Soap by J. T. Pepper.

**12. CASTILE SOAP NO. 2.**

*Designed by J. T. Pepper, Woodstock, Ontario.* This display was constructed of 2½ pound bars of Castile soap arranged in the form of a semi-circle or court.

The bars were fastened together with small hardwood pins such as are used by butchers. It took over 100 bars to make the display. There were two placards in the window, as may be seen from the photograph. The upper one read as follows: "*In the Court of Cleanliness.*" The lower placard bore the following legend: "*Bars of Soap, Pure Castile, Imported from Sunny France. 25 Cents a Bar.*"

Such a display as this is simple, easily made, entails no expense, and is yet forcible and interest-compelling.

**13. CHRISTMAS WINDOW NO. 1.**

*Designed by H. M. Curry, Ellsworth, Kansas.* This Christmas display is one of Mr. Curry's happiest conceptions. It represents a mountain scene. Everything is covered with snow. In the background are seen the high peaks of a distant mountain range, depicted on the canvas as the result of Mr. Curry's cleverness with the brush. Making their way up the sides of the mountain at different places in the foreground are seen wagons and carts drawn by toy horses and other animals. Scattered about on the mountain are sheep, goats, and other animals, while here and there is a house. The foreground is filled with numerous kinds of Christmas toys. Mr. Curry assures us that at night, when the window was lighted up, the scene from across the street was such as to dazzle and attract the passer-by.

Now for the modus operandi: The arched curtain in the foreground was 6 by 12 feet in size, with an opening 5 by 10 feet. It was made of muslin stretched on a wood frame and painted white with alabastine. The designs in relief on it, and the name "Sheriff's." were painted with alabastine and gilded with gold bronze blown into the design while still wet, by means of an ordinary insect powder gun. The mountainous background, to which reference has already been made, and which was 4 feet back of the arch, was painted in water colors on muslin to represent snow-clad mountains. The icicles seen more or less clearly in the engraving were made by dipping strands of cotton into a hot solution of alum and water, and sprinkled while wet with diamond dust to produce a



13. Christmas Window by H. M. Curry (No. 1).

sparkling effect. They were suspended from wires stretched across the window.

The body of the display was made by arranging boxes and boards so as to produce the effect of hills and roads, all of which was covered with cotton-batting and sprinkled with diamond dust. Here and there was an occasional cedar tree, fastened to a box or made to stand up on a wood base. The toys, etc., were arranged as may be seen in the engraving, and the whole was brilliantly lighted from above by means of reflecting electric lights.

#### 14. CHRISTMAS WINDOW NO. 2.

*Designed by H. M. Curry, Ellsworth, Kansas.* This Santa Claus castle window "caught on" decidedly. The background was made of decorated tissue-paper arranged on a wood frame. The mountain of snow in the center, surrounded by the castle, was constructed of boxes and boards over which cotton was placed, this being sprinkled with frosting. The castle was built of boxes and cardboard, and painted white with alabastine, sprinkling frosting on while still wet. The effect was very beautiful.

The letters, "*Santa Claus' Castle*," were painted on the outside of the window-glass with a water color made of zinc oxide and gum water. The wreath of holly, barely seen in the illustration, was likewise painted on the glass, the same water color being used with the addition of chrome green and carmine for the green and red of the wreath. Christmas goods were displayed about the window as seen in the photograph.

The placard in the lower left-hand corner of the window bore this legend:

Joyful children are we,  
It makes us happy to see  
The pretty things that Santa Claus brings,  
For tots like you and me.

This card was, of course, borne in the hands of a large doll. Over the entrance to the castle was the legend, "*Santa Claus*." Just outside were several deer belonging to the famous inhabitant of the castle. The cotton was placed over the bed of the window and sprinkled with frosting so that a very brilliant snow-like effect was produced.





14. Christmas Window by H. M. Curry (No. 2).

### 15. CHRISTMAS WINDOW NO. 3.

*Designed by H. M. Curry, Ellsworth, Kansas.* The lattice shown in this window was placed close to the glass—only six inches from it. It was made of  $1 \times \frac{3}{4}$  wood, painted white with alabastine, and twined with vines of artificial ivy and holly. The arched background in the rear of the window, seen through the latticework, was made of canvas stretched over a frame, and was painted a canary yellow with alabastine. The bells were of the customary tissue-paper sort, and all except the one in the center were of a bright red. The central one was white. Christmas tree ornaments were hung here and there on the latticework to brighten things up.

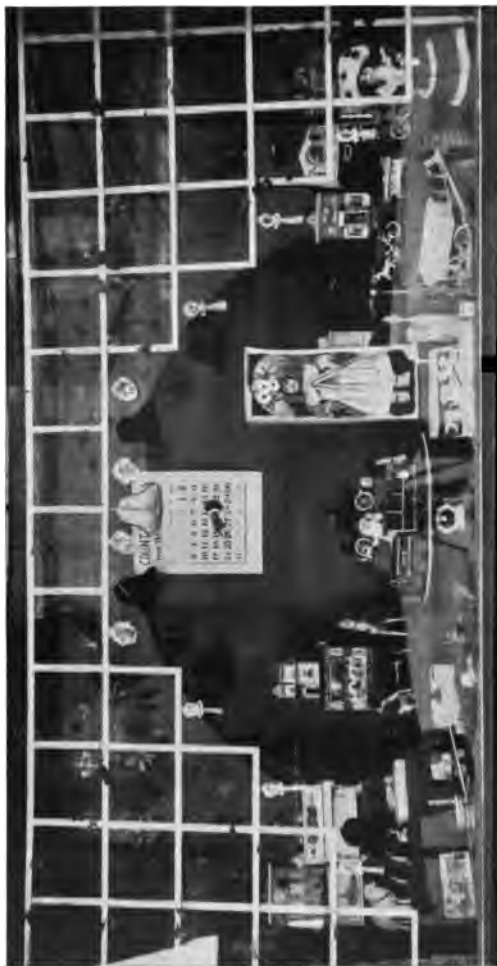
A feature of the trim was a Christmas calendar hung from the center of the arch. It was made especially for the occasion. Across the top was the legend: "Count the Days." All of the figures on the calendar proper were black except those representing Christmas Day, the 25th of the month; these were of a bright red, and there was the representation of a hand pointing to them with outstretched finger.

In the center of the window floor we placed a revolving table bearing a number of toys. This was kept revolving by means of a small motor underneath. Elsewhere in the window Christmas goods were arranged on shelves and boxes covered with red paper, and many things were also laid on the floor of the window.

### 16. CHRISTMAS WINDOW NO. 4.

*Designed by G. Claude Drake, Ann Arbor, Mich.* At the extreme left of the window was a little log house, and on the roof near the chimney was "Old Santa" himself. Gifts were shown as rolling down the roof out of his pack and into the snow-banks represented on the floor of the window. The figure of Santa Claus was made by stuffing a child's fur coat with excelsior, and using a mask obtained at a notion store. A fur cap surmounted the whole. The figure was then so fastened to the roof that Santa was made to be looking down the chimney. The snow-banks in the bed of the window were made by covering little piles of excelsior with white cheese-cloth and absorbent cotton. A generous variety of Christmas gifts were then scattered among the snow-banks.

The snow-storm effect was secured by fastening bits of absorbent cotton to the window with library paste. Additional snowflakes



15. Christmas Window by H. M. Curry (No. 3).



16. Christmas Window by G. Claude Drake.

were suspended from strings so that they were put in motion whenever the front door was opened, or a draft was produced in any other manner. Mr. Drake suggests that this motion might be made continuous by means of an electric fan or some other device. This would give added realism to the effect. The word "Greetings," shown in the center of the engraving, was made of cotton pasted onto the window: A few sprays of holly were sprinkled about and pinned to the twisted spirals of crêpe paper seen in the engraving. The latter look in the picture as though they were next to the window-pane, but as a matter of fact they were arranged in the rear of the window.

A lamp was kept burning inside of the log cabin, and the windows were thus always bright. This gave the window a realistic effect after the store was closed at night and all other lights were out. The light from one window of the cabin shone out across a pile of wood. The construction of the log cabin was not as hard as it might be. Several hollow limbs were found by Mr. Drake, and these when split formed "logs" which were easily handled. The chinks were stuffed with green excelsior and cotton. The chimney was a pasteboard box so painted as to represent stone, as was also a part of the cabin wall, which does not show in the engraving. The side wall of the store back of the cabin was covered with black paper, and on this were tacked a moon and some stars. A lamp with a reflector threw the light on the wall in such a manner as to make the effect pronounced.

### 17. CHRISTMAS WINDOW NO. 5.

*Designed by J. Earl Taylor, Gridley, Illinois.* This trim calls for little description. In the center was a fireplace, above which were arranged the covers of the *Ladies' Home Journal*. Flags were draped as shown in the illustration. On the floor appeared, conspicuously, a sign reading: "Subscriptions received here for any periodical at publishers' prices." Other things in the window that impressed the passers-by with the fact that it was time to consider Christmas shopping were two display cards. The one in the center read: "In every American home clean, pure, wholesome literature is found. It generally includes the *Ladies' Home Journal*. \$1.50 a year—twenty-four issues." The sign on the right read: "A subscription to the *Ladies' Home Journal* makes an excellent Christmas gift. Twenty-four copies for \$1.50." Santa Claus, himself, was run by clockwork, thus lending motion to the trim.



17. Christmas Window by J. Earl Taylor (No. 5).



18. Christmas Window by J. Earl Taylor (No. 6).

**18. CHRISTMAS WINDOW NO. 6.**

*Designed by J. Earl Taylor, Gridley, Illinois.* This trim was intended to feature a Doll Contest—which it did admirably.

Over the entire background secure a green ingrain paper. Next, take large sheets of white wrapping paper, and lay them on the floor on newspapers or anything else to keep them from getting soiled. Paste the papers together to make a length sufficient to cross the background. Then take black crayons and lay out designs of trees. Finally cut these out with a scissors. Proceed then to paste these tree images in position on the background. The effect may be seen in the illustration. The green background appearing through the cut-outs gives a somewhat realistic tree effect. Over the entire border-line run the three-inch decorated crêpe. Over the side end decorate green below and white above, using the same border as that on the background. On the side space hang the holly wreaths. From the top of the trim suspend gold and silver tinsel, together with all kinds of bead work, Christmas garlands, and similar ornaments, as shown in the illustration.

In the corner at the back was placed Old Santa Claus, run by clockwork. In the center, suspended on a cord swing, appeared the large doll which was to be presented to the successful contestant.

Various articles were displayed in this trim, including baby sets, toilet cases, shaving cases, combs and brushes, traveling cases, manicuring sets, jewel cases, and other things. Every two or three days the articles were changed, thus lending variety to the trim and showing our complete line of holiday goods. Cigars, perfumes, books, and stationery were not omitted. The large placard in the center of the background told the nature of the contest: "This \$6.00 doll given away on Saturday evening, December 24th. With every 50-cent purchase you may place your name on a card and drop it in the box. At nine o'clock Saturday evening, December 24th, the tenth card drawn from the box wins the doll, providing the owner is present."

You can readily surmise the effect of this window when four 60-watt tungsten lights are turned on to illuminate it!

**19. CIGAR WINDOW NO. 1.**

*Designed by B. S. Cooban, Chicago, Ill.* The figure seen in the center was a plaster-of-Paris one, and it was placed astride a small bamboo chair. The boxes, encircling the "coon," were nailed to an

arch made of three-quarter-inch boards, the points of which rested on two boxes, 12x18 inches in dimensions, and were fastened there by cleats. The construction of this arch is shown in the accompanying diagram. Both the arch and the boxes at the base were covered with red cheese-cloth. The empty cigar boxes were tacked to the



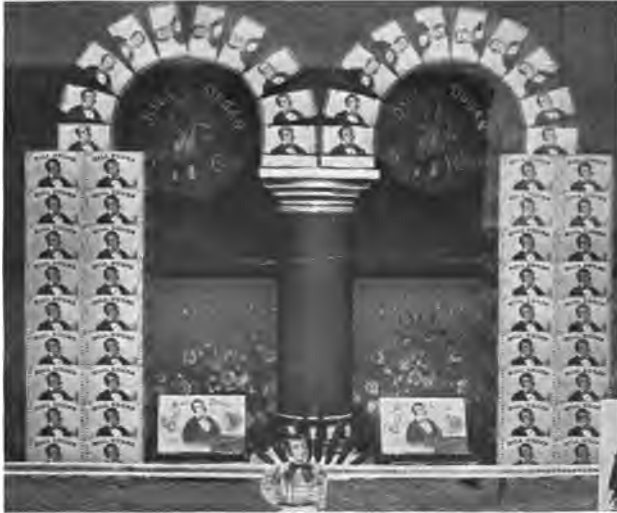
19. Cigar Window by B. S. Cooban.

arch, and care was taken that they were evenly spaced. Some open boxes of cigars were displayed in front of the figure, and a column of full boxes arose from the base of the arch on either side. The boxes supporting the arch were covered with the signs seen in the illustration.



**20. CIGAR WINDOW NO. 2.**

*Designed by O. F. Hittenmark, Pomeroy, Iowa.* This window was devoted to the exploitation of a well-known brand of cigars. The central column was made of one length of 8-inch stovepipe, covered with green ingrain paper. The base and cap of the column

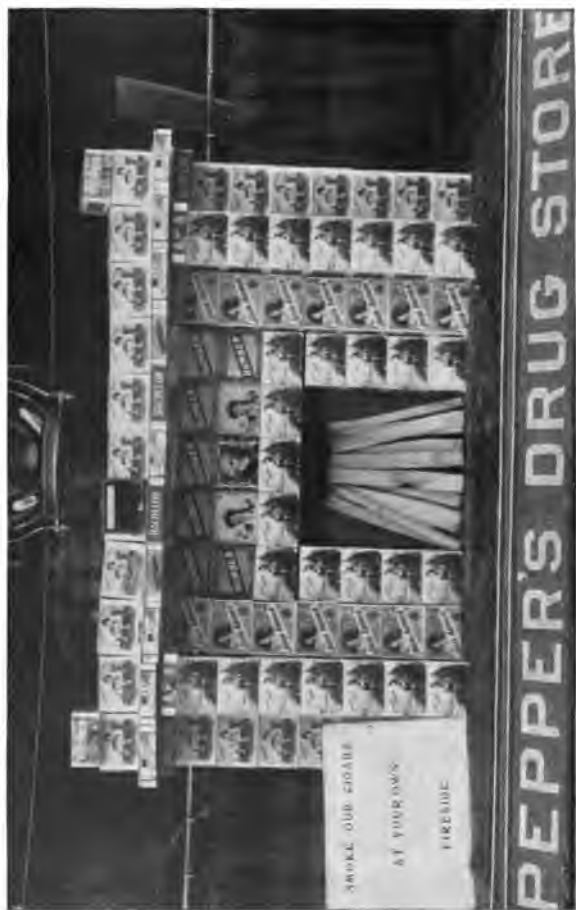


**20. Cigar Window by O. F. Hittenmark.**

were sawed out of one- and two-inch boards and were painted white with alabastine. The two arches were constructed of full boxes of the cigars fastened on the back with slats. The remainder of the window explains itself. The several placards were of course contributed by the manufacturers themselves.

**21. CIGAR WINDOW NO. 3.**

*Designed by J. T. Pepper, Woodstock, Ontario.* This display was intended to represent a fireplace. It was made entirely of cigar boxes—some full and some empty. The columns at either side were built of square boxes, while the extension shelf across the top (not clearly indicated in the engraving) was made of flat ones. On this



21. Cigar Window by J. T. Pepper.

shelf was placed a cigar case with some cigars in it, while near by were an ash tray, a match-holder, etc.

Across the fireplace at the back was stretched red tissue-paper, while wood was made to lean up against this in Indian fashion. Behind the tissue-paper four night lights of olive oil were kept burning, which gave a very realistic touch to the picture, especially after dark in the evening. The card at the left bore the following legend: "Smoke Our Cigars at Your Own Fireside."

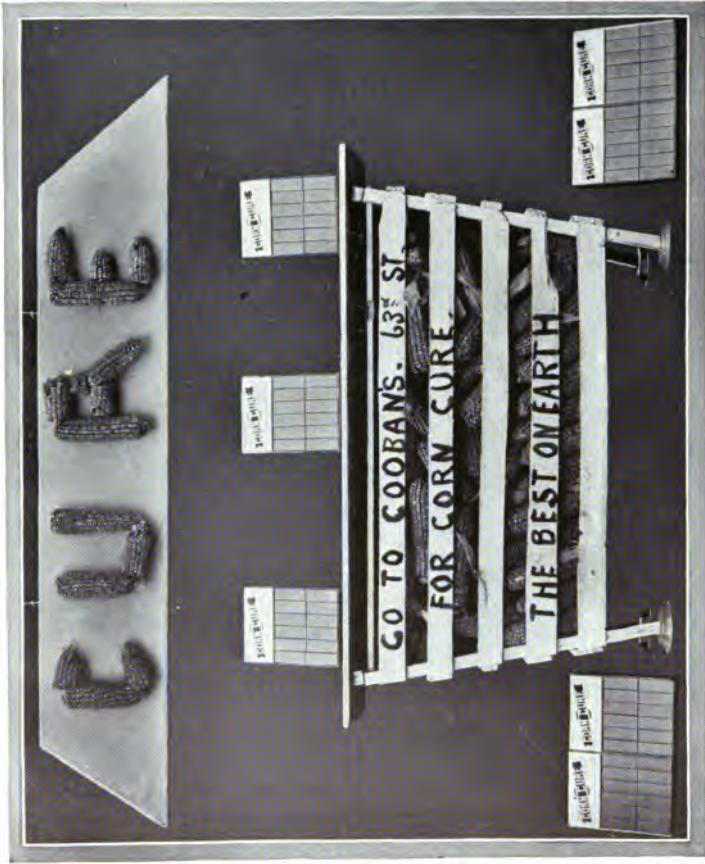
## 22. CORN CURE NO. 1.

*Designed by Boericke & Runyon, Los Angeles, Cal.* The artificial limb was borrowed from a neighboring instrument dealer and was properly dressed with a trouser leg. The top was draped with cloth for obvious reasons. The foot was swathed in a great bandage



22. Corn Cure Window by Boericke & Runyon.

of cotton and cloth, and was made to rest upon a support. An open razor lying near the foot told an eloquent story. The sign may easily be read in the engraving, and it interpreted the display. Under it several dozen bottles of the corn cure were exhibited. Positively nothing else was put in the window, except the anatomical diagram of a corn shown at the left; and thus the attention was concentrated upon the one idea of the display—there were no distracting features or legends. Boericke & Runyon tell us that



23. Corn Cure Window by B. S. Cooban.

the trim sold for them during the first week a gross of corn cure at 25 cents a bottle, and of course a permanent trade in the article was built up which affected the sales of the future as well as those of the passing week.

### 23. CORN CURE NO. 2.

*Designed by B. S. Cooban, Chicago, Illinois.* A miniature corn crib like this can be easily constructed. It does not need to be highly finished or very artistic, but must be larger at the top than at the bottom, and should rest on small posts. To be more realistic, small tin dishes should be inverted on the posts; for this purpose he used the little pans that come with sulphur candles. These tins in the real crib are to keep the rats from climbing up the posts to the corn. Give the whole a coat of white paint, and with a marking brush letter a sign on the slats like a fence sign, "Go to ——'s for Corn Cure." Make the crib of strips of thin boards, two or three inches wide, and cut from packing boxes. Have it cone-shaped, as shown in the illustration, 36 inches long and 13 inches wide at the top, and 30 inches long and 7 inches wide at bottom. The height should be about 20 inches. This will hold about a bushel of corn. After putting the corn in the crib, put on the top, and the thing is complete. Place the crib in the center of the window, and make a plentiful display of empty cartons of the cure on the bottom of the window and on top of the crib. The sign suspended over the crib is made by nailing to a board ears of corn cut various lengths so as to form the word "cure."

### 24. CORN CURE NO. 3.

*Designed by Harold Lawton, Crewe, England.* This corn cure is put up in envelopes  $3\frac{3}{4}$  by  $4\frac{1}{2}$  inches in size, bearing a facsimile of the ivy leaf printed in green. These envelopes figure very largely in the window display. In the center of the window was a large tray filled to overflowing with real sprigs of the ivy plant, kept fresh and green by water. This feature of the display, however, does not show in the illustration. The remainder of the window floor was covered with the empty corn-plaster envelopes, scattered about rather promiscuously, some of them laid flat and others made to stand up like a picture frame.

The central feature of the window was a large plaster model of a foot placed upon a glass shelf about half-way up the window-



24. Corn Cure Window by Harold Lawton.

pane. Attached to the ankle was a piece of the corn plaster with a portion of the muslin covering detached in order to show the plaster proper. Elsewhere on the shelf were the ivy-leaf envelopes. These envelopes were also made to form the background and sides of the window, and altogether they produced an effect which could scarcely fail to attract attention. They were suspended along the sides and back of the window by means of twine or string.

To complete the display several placards were used, among them being four "ivy leaf" cut-outs furnished by the printer who gets up the envelopes. The chief show card was placed in the center of the window and suspended just beneath the plaster model of the foot. As will be seen, this had fastened to it an old razor badly nicked and used up, and the injunction was as follows: "Don't use this. It will injure your foot. Try this"—a corn-plaster package being pasted on the card to indicate the latter point.

There were several other show cards in the window, but they can be read easily from the photograph. They were all home-made. The color scheme of the window does not show at all in the photograph, and an adequate idea of the attractiveness of the trim is therefore not gained from the engraving. All of the envelopes bore the ivy-leaf facsimiles in characteristic green, and the contrast between the green and white was markedly compelling.

#### 25. CORN CURE NO. 4.

*Designed by W. H. Watson, Henderson, Ky.* The cabin which is seen to occupy a prominent position in the display was made of corn-stalks. The roof was formed of grains of corn glued to cardboard; and the stovepipe was a discarded corn-plaster box. The fence in the rear was built of corn-stalks and fastened together with pins. The four trees shown in the view were the tassels from the corn, and the sign which is seen upon the tree at the left bears this legend: "*No Hunting Allowed unless you are Hunting for McFarland's Corn Plaster.*" In the front of the window the words "*Sure Corn Cure*" were formed of pop-corn—that is to say, the word at either end was, while the word in the center, "*Corn,*" was devised of grains of unpopped corn. The figures in the window were cut from advertising matter, while the background and the cloud effects were produced by means of tinted chalk and water. These effects, however, are not very well shown in the illustration.

Of course the central idea of the display was to have every pos-



25. Corn Cure Window by W. H. Watson.





26. Corn Cure Window by J. W. Blakley.

sible change rung on the word "corn." The house and grounds were made of various portions of corn; and every effort was made to make the word stick in the mind of the observer.

#### 26. CORN CURE NO. 5.

*Designed by J. W. Blakley, of the Blakley Window Advertising Co., Dayton, Ohio.* In this window a large card deals with three important steps toward lasting foot-comfort: First, "Abandon dangerous reliefs," with a ribbon streamer connecting with the small fixture on the left, containing razor, knife and old shoes with holes cut in them. Second, "Adopt this guaranteed cure," with streamer leading to the remedy in question. Third, "Then wear your good shoes," with streamer leading to a pair of new ones, impressing on the mind the fact that after using the remedy one will be able to discard the old shoes in favor of the new.

#### 27. COUGH CURE NO. 1.

*Designed by J. W. Blakley, Dayton, Ohio.* The design illustrated in the accompanying cut is one of the human interest variety. The scene depicts a boy at play amid winter surroundings. Winter with its frequent cold waves brings coughs, colds, croup, and la grippe.

The winter landscape background gives a fit setting to the display. The merchandise is shown effectively on the sled to the right, a well-filled shipping-case of the remedy being featured, with several packages taken out and displayed as shown.

The snow landscape background can either be a scenic one, painted on muslin which has been tightly stretched upon a framework conforming to the shape and size of the window, or simply a plain dark-blue one. The background feature, however, can be entirely dispensed with, if it is found to be impractical from any cause, without materially affecting the value of the display.

A small fence, upon which is placed the feature sign, is arranged as shown, entirely around the window.

The boy is a wax figure, easily borrowed, fully dressed for the occasion, from a neighboring clothing store. The snow man is constructed by first making a framework from thin pieces of wood; then this is padded with crumpled newspapers and finally covered with cotton to form the proper figure. The eyes, nose and mouth can be daubs of paint or ink. A generous sprinkling of diamond dust or silver metallic over the cotton will make an excellent and natural frosty appearance.



27. Cough Cure Window by J. W. Blakley.

**28. COUGH CURE NO. 2.**

*Designed by Charles A. Miller, Boston, Mass.* The novelty of this window rests in the checker-board in the center. This was made in the following manner: The center of the board, a space sixteen inches square, was first painted black. Then the white squares were made of the cold-tablets; these, being put up in boxes two inches square, were well suited to the purpose. The checker men were round pill boxes such as are used in prescription work, having black paper on the bottom. For the black men, the bottom of the box was turned uppermost; for the white men, the tops were used. Both the cold-tablet boxes and the pill boxes were fastened in place by means of pins stuck through the bottom. As for the rest of the display, the lettered cartons are some that were formerly used to advertise a standard patent medicine, clean cards, cut the right size, being glued over any printed matter which would otherwise show. The arch was held together by very heavy cardboard folded *inside* the lower flaps of the cartons, and also by the connecting pieces on top, which were pinned to the inside flaps of each carton. In addition to resting on the three large cartons in the floor of the window, the arch was further supported by means of a strong linen black thread secured overhead. The arch must of course be constructed first in some convenient place, and then put in position in the window.

There are two or three other things suggested by this display which may be worthy of a word or two. Concerning the checker-board idea, there are many preparations put up in square boxes which druggists can work into designs of this kind. The board itself in the present window was simply a heavy card sign. The idea is so novel that observers are led to stop and make a closer inspection, and, in doing so, they are sure to be affected by the rest of the advertising. Especially is the idea a good one if the druggist lives in a vicinity where there are a number of checker players. A problem might be set on the board, with "white to move and win," or *vice versa*; and a prize might be offered for the first correct solution.

As for the lettering used on the cartons, it may be said that the author generally uses the Gothic letter for such purposes, as it is the most quickly made and also the easiest to read. If one is a little skilled with the brush, such lettering is easily performed during leisure moments. If not, it is perhaps better to cut letters from



28. Cough Cure Window by Charles A. Miller.

large posters, paste them on cardboard, and then cut them out. In this way one soon has several alphabets, and before long he will find that he needs no more.

### 29. COUGH CURE NO. 3.

*Designed by J. Eppes Wells, Towanda, Pa.* The central figure of the window was the wheel. A real wagon wheel was used for



29. Cough Cure Window by J. Eppes Wells.

the purpose and contained 14 spokes. On every alternate spoke was tacked a wedge-shaped strip of Manila paper containing the

name in print of one of the ingredients of the remedy. The seven ingredients were as follows: Wild cherry bark, balm of Gilead buds, blood-root, sassafras bark, white pine bark, purified honey, and pine tar. The alternate spokes each bore three bottles of the remedy fastened on by means of rubber bands. The rim of the wheel bore the legend: "There's Not a Weak Spoke in the Wheel." Finally, empty cartons, placed on end, were fastened to the rim all around by means of a long wire running through all of them. The wheel thus rigged up was suspended from the ceiling by a wire, but was apparently held in place by means of the spiral strips.

The arrangement of the cartons and bottles on the floor of the window is sufficiently clear without description. A price card in the rear of the window bore these words: "Only 25 cents. Try it." The two larger cards are more or less plainly seen in the engraving. Mr. Wells is rather clever with the brush, and the illustrations in both cases were designed from cartoons which had appeared in the BULLETIN. A negress and a sailor are seen on the card at the left, and they are felicitously presumed to represent honey and tar, which the card declares to be "Two of the Seven Valuable Ingredients in Our Splendid Cough Syrup."

### 30. COUGH CURE NO. 4.

*Designed by B. S. Cooban, Chicago, Ill.* Make a light frame that will fit snugly into the back of the window, or that will take as much space as you care to devote to the display, reaching six or eight feet from the floor of the window. Across the window sash, about two feet higher than the frame at the back, tack a two-inch strip. Take a thin strip and bend it inside the frame so as to make an arched opening in the center. Cover both sides with any desired color of cheese-cloth, tacking it on neatly in folds or pleating it. Now make a slanting roof of the same material by tacking it to the strip across the sash, and to the top of the frame. By using a little taste a very pleasing effect may be obtained in window dressing with various colors of cheese-cloth. Outline the arch and frame with empty cartons fastened with pins, and make little piles of cartons on the floor. In the center of the floor have a large percolator resting in a frame, in which pack the ingredients for your cough remedy. Then arrange a rubber tube to carry the percolate to a pint graduate standing sufficiently high to regulate the flow as

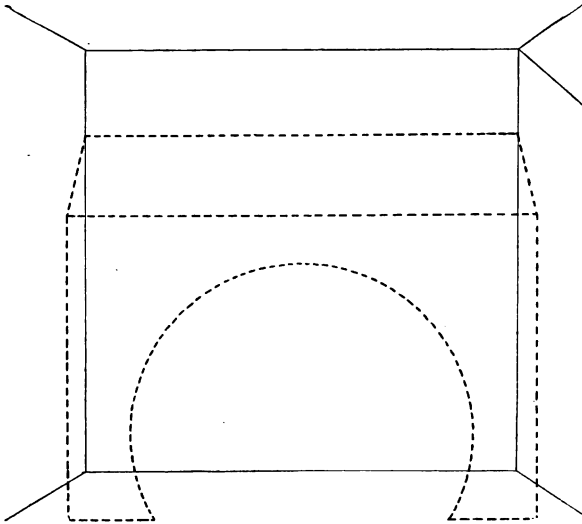
desired. Get a number of square glass candy trays and fill these with the several ingredients used in the manufacture of the cough syrup. Have each tray bear a neatly printed card giving the



30. Cough Cure Window by B. S. Cooban.

name of the drug which it contains. Arrange the trays around the front of the percolator on piles of cartons, and also have a few piles of filled bottles without the cartons. Above the percolator suspend a sign reading "Cooban's Cough Syrup: Its Ingredients, and the Method by which it is Made." The half-tone engraving



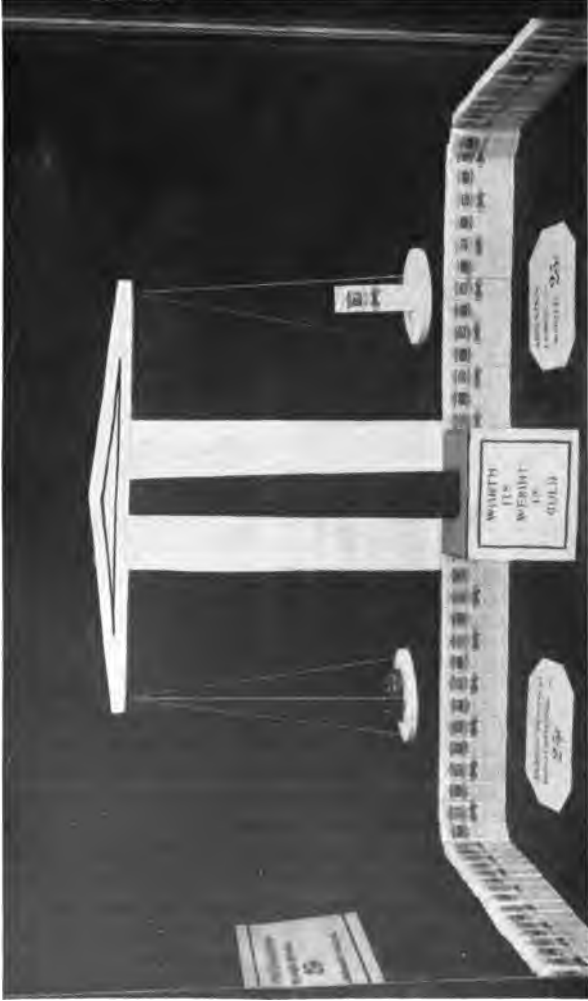


of the window shows clearly the method of arrangement, and the accompanying line drawing how the frame and arch may be constructed.

### 31. COUGH CURE NO. 5.

*Designed by P. Henry Utech, Meadville, Pa.* The window shown in the cut is a cough syrup window. The scales were made of an upright standard five inches square at the base, three inches square at the top, with the four longitudinal corners beveled off. At the top of the standard a notch three inches by one inch was cut out to take in the cross-beam; the latter was made of one-inch stuff, three inches wide at the center, and tapering to one inch at either end. The scale pans were made of wood, three-eighths of an inch thick, eight inches in diameter, and suspended from the beam by extra heavy fishing twine. On one of the pans bronzed pieces of hard coal were placed; on the other a bottle of cough syrup. The standard was painted black, the cross-beam and pans white, and the whole was set on a patent-medicine box draped in black.

The window floor, sides, and back were draped in plain, dark-colored cheese-cloth, making a very neat and attractive setting. (The white strip shown in the engraving, behind the scale standard,



31. Cough Cure Window by P. Henry Utech.

was simply placed there when the photograph was taken in order that the standard, being black, would be rendered distinct, as it would not be against a dark-colored background.) Placards, appropriately worded, were placed in the window as follows: "Relieves all throat irritation—25 cents;" "Are your lungs worth 25 cents?" "White Pine Cough Syrup cures coughs and colds, 25 cents. A little money well spent;" "Good to cure and good to take;" etc, etc.

### 32. COMBS.

*Designed by Charles W. Holzhauser, Newark, N. J.* The central figure in this window is a large comb, which was made to order by a local wood-working concern. An excellent imitation, nearly 6 feet long. This was hung in place, and below it were suspended four signs calling attention to different lots of combs, which rested on the floor of the window beneath.



32. Comb Window by Charles W. Holzhauser.

The same central idea may be applied to hair and tooth-brushes, and the big brushes are made as follows: After the wood-worker has turned the brush into exact proportions, bore holes in the under



33. Dyspepsia Cure Window by Boericke & Runyon.

side to receive the bristles. Stain the wood part any suitable color; for a tooth-brush, white enamel will be best; for a hair or hand brush, mahogany stain looks well. Now having the back ready, secure from a brush factory sufficient tampico fiber to fill up the holes. Separate this into little bunches and set each tuft into the holes with plaster of Paris or glue. The brush will then be ready for use.

Hang it in the center of the window, where every passer-by will see it—even people across the street—and will know that you are offering brushes for sale.

### 33. DYSPEPSIA CURE.

*Designed by Boericke & Runyon, Los Angeles, California.* Boericke & Runyon say that "every one who saw this display laughed heartily, and a great many of our patrons brought down their children to witness the character of Mr. Smith's tremendous appetite." To duplicate the trim take two low boxes, cover them with regular tablecloths, and put knives and forks on them as you would set ordinary lunch tables. On one table put a cracker on the plate and a little water in the glass—nothing else. This represents "Mr. Smith's regular daily lunch." On the other table put an assortment of about forty different sandwiches and a half-dozen mince pies. This shows the enormous appetite which Mr. Smith has after taking "C. C. C. Tonic!" Bottles of the tonic itself are placed in the center of the window between the two tables.

### 34. DRUGS.

*Designed by J. T. Pepper, Woodstock, Ontario.* The special features in this display are the upright boards with the strips tacked on them. Each strip is about twenty-two inches long and two or three inches wide, and on each is printed the name of some drug or preparation. The strips are of light cardboard of different colors, and when tacked on the boards certainly make a very striking display. Mr. Pepper says they compelled attention and comment from pedestrians along the street. The photograph shows a display of general drugs, arranged in flat glass dishes, on a platform of steps covered with green cheese-cloth. Each drug has a label or small card with the name printed on it. The card in the center reads: "*Do you need any of these drugs?*"



34. Display of Drugs by J. T. Pepper.

### 35. EASTER WINDOW NO. 1.

*Designed by J. D. Hogg, Detroit, Mich.* As will be seen more or less clearly from the engraving, this window comprised a hen with a brood of chicks on the one hand, and a number of live rabbits on the other. It was a happy family that could scarcely fail to attract and chain the interest. The contented hen clucked all day long; the chicks ran about hither and yon; and the rabbits glided about and curiously poked their noses in the straw in a characteristic manner.

The only article advertised in the window was Fleck's Egg Dyes. An assortment of the dyes was shown on a wooden box in the rear center of the window, while more of them were exhibited in the lower right-hand corner. A couple of small mortars were used for the rabbits to eat out of, while the chickens were provided with suitable pabulum in a tin dish on the other side. The window floor was covered with straw and coarse sawdust.



35. Easter Window by J. D. Hogg

**36. EASTER WINDOW NO. 2.**

*Designed by H. M. Curry, Ellsworth, Kansas.* The leading feature was the background. This showed an old mission church as it may be seen in Southern California, and it was painted on muslin in water colors in "distemper." The curtain was 6 by 12 feet in size and was hung on a curtain pole suspended by wires from the ceiling.

Probably not many pharmacists or clerks would have the necessary experience enabling them to paint a background of this kind. It would probably be too expensive to have the work done by a frescoer; if so, it is suggested that for the background wall-paper be used in almost any good forest design, preferably one showing sky effects at the top.

As for the rest of the display, the trellis was of  $\frac{3}{4}$  by 1 inch pine stock, in 8-inch squares, painted white with alabastine. The vines and the lily branches were artificial and such as can be purchased cheaply by any druggist. The center of the design, between the two white bells, can also be easily bought. The bells were of course made of tissue-paper and were of the familiar design.

At the top of the background was hung a narrow strip of tissue decorated with violets, and above that another strip of violet-colored tissue. At the other end of the window was a column which can be made of either round posts or pasteboard tubes, painted white. In front of the background, at the rear of the window floor, was a shelf one foot high, covered with white paper, and used to display perfumes and Easter novelties. The trellis was set about 18 inches in front of the background and fastened with small wires. The bottom of the window was trimmed with green excelsior or artificial moss, and perfumes, egg dyes, and other goods were displayed.

**37. EASTER WINDOW NO. 3.**

*Designed by C. G. Gibson, Kansas City, Mo.* This illustration shows one of the most beautiful and artistic Easter windows we have ever seen. Not much is necessary by way of explanation. The illustration speaks for itself. The display originally appeared in the store of W. P. Hucke, at Eleventh and Walnut Streets, Kansas City, Mo. It was designed by Mr. C. G. Gibson—and Mr. Gibson certainly deserves a whole lot of credit for his cleverness! Mr. Hucke, Mr. Gibson's employer, makes a specialty of handling a considerable line of Easter novelties; his regular candy stock is always large and various; and these two kinds of goods were dis-

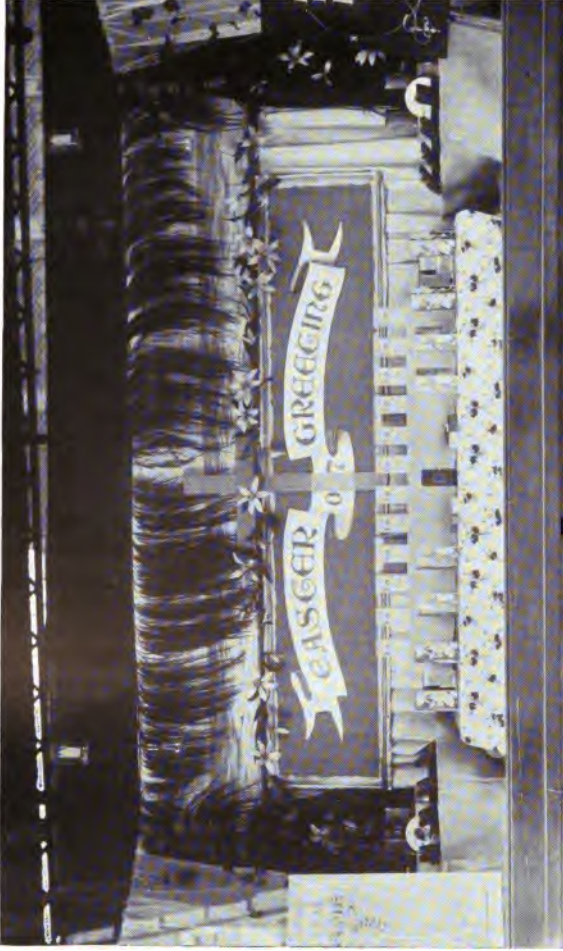




36. Easter Window by H. M. Curry.



37. Easter Window by C. G. Gibson.



38. Easter Window by H. M. Curry.

played in profusion about the window. There were all kinds of eggs, rabbits, ducks, chicks, birds, and a variety of other things. The doll seen in the left center of the window was encased in a large plaster-of-Paris egg, and was made to appear as though the egg had just been hatched. The design of an egg in the upper center of the window bore the legend: "*Easter Greeting.*" Eggs were hung suspended from the diamond-shaped squares of the design, as will be seen from the illustration. Flowers, ferns, and the like, some of which were doubtless artificial, were scattered about the floor of the window and fastened to the framework at various points. The framework itself, it will be seen, was covered with puffed cloth of some kind. The window was certainly an uncommonly beautiful one, and Mr. Hucke assures us that it "sold the goods!" This is what window displays are expected to do.

### 38. EASTER WINDOW NO. 4.

*Designed by H. M. Curry, Ellsworth, Kansas.* The background consists of a wooden frame covered with wall-paper at the top and hung with pleated white cheese-cloth below. The "Easter Greeting" design is a scroll cut out of white cardboard and mounted on a sheet of purple crêpe tissue. The lettering is done in purple and gold. Around the edge of the purple tissue is a strip of white crêpe paper held in place with mucilage and gold passe-partout braid. The cross seen in the center of the display is of gilded cardboard.

The shelves on either side of the window are covered with lavender tissue. Over the long shelf in the center is spread white crêpe tissue decorated with violets. Across the top of the window runs a string of green moss grass. Artificial lilies are used to heighten the effect.

Perfumes in purple and gold packages are featured. The floor of the window is white. There are two placards advertising a popular perfume.

### 39. EASTER PERFUME WINDOW.

*Designed by B. S. Cooban & Co., Chicago, Ill.* The settings are beautiful in this display. Nothing is overdone. Only a few bulk odors are on exhibit. Four pots of Easter lilies serve to bring out the idea of fragrance. The pots are covered with delicate crêpe paper which harmonizes with the covering on the floor.



39. Display of Easter Perfumes by B. S. Cooban.

Altogether the white carpet and the flowers lend a charming effect to the window. A pair of rabbits, leaping as it were over the ledges of the floor, enliven the display. Signs are used in profusion. The one in the center bears the message: "Special Easter Lily Perfume, 25 cents." Starting from the extreme left, the smaller placards read: "The Kind that Friends Will Ask About." "Delicate." "Exquisite." "Refined." "Lasting." "If it is Perfume, Come in and Have It." "Easter Lily Perfume, 50 cents."

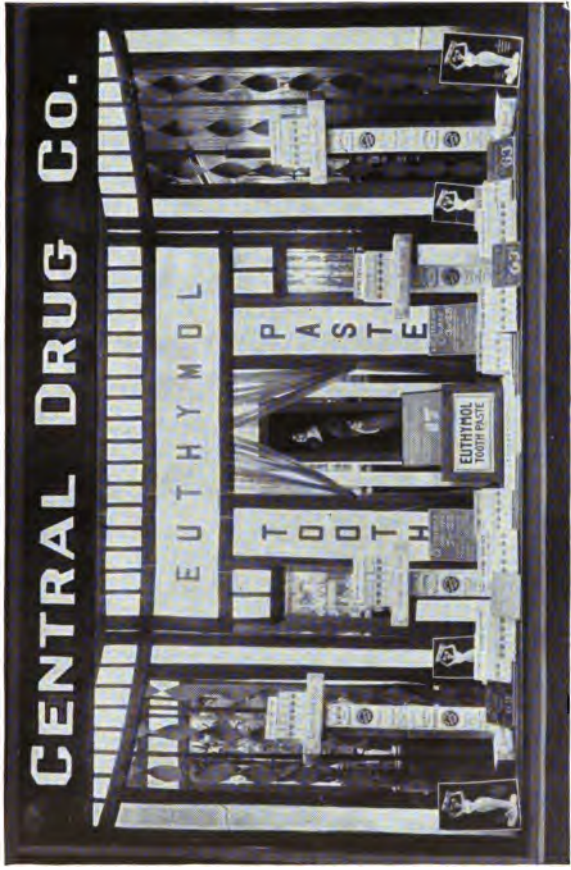
#### 40. EFFERVESCENT SALTS.

*Designed by F. H. de la Rue, Guernsey, England.* This design was based upon one which appeared in the BULLETIN OF PHARMACY some years ago. The main feature, as may be sufficiently seen from the engraving, was a suspension bridge. The article exhibited was effervescent salts, and the bridge was made of the salts suitably



40. Display of Effervescent Salts by F. H. de la Rue.

arranged. Printed placards in the rear of the window made the display clear, while the bridge idea was carried out by two or three toy sailboats which were so arranged as to seem to be gliding along in the water underneath.



41. Display of Euthymol Tooth Paste by MacLean Drug Co.

**41. EUTHYMOL TOOTH PASTE NO. 1.**

*Designed by MacLean Drug Co., Chicago, Ill.* This artistic display of Euthymol Tooth Paste was seen not long ago in the window of the MacLean Drug Company, 1888 Evanston Ave., Chicago. The window was ornamented with strips of white and green crêpe paper, the letters being of gold. Several dozen of Euthymol Tooth Paste, together with a number of dummy packages, made a very neat display. Interspersed among the packages of paste were placards mentioning the product.

**42. EUTHYMOL TOOTH PASTE NO. 2.**

*Designed by Byard & Voit, Warren, Ohio.* The words "*The Best Tooth Paste,*" seen in the rear of the window, were constructed of cartons of the paste, and were fastened to black velvet stretched over a frame. Then, so far as the display proper was concerned, separate cartons of the paste were placed on little squares of white paper. The alternate squares were composed of similar pieces of purple paper; on each of these was placed a small sample of the product. The contrast in color between the purple and the white of the background, and the purple and white squares also of the window floor, was very striking and could be seen at a considerable distance. This effect, however, is of course wholly lost in the engraving, although it formed one of the chief features of the display. In one corner of the window at the rear a box was placed which covered about one-third of the window floor, and which was eight inches in height. This was covered again with the purple and white squares, and on them were the cartons and the sample tubes. The sign seen at the right of the window bore these words: "*Makes Your Teeth Look Like New Money.*" Finally, the purple and white strips of paper, puffed along the sash on the inside of the window, was a feature which made a still further contrast in color between the purple and white.

**43. FACE POWDER.**

*Designed by E. C. Hamler, Burlington, Iowa.* This window is somewhat elaborate, but its underlying idea, which may be found in the background, is good. The "pathway to beauty" is the linking designation.

The background consists of an oil painting, done on canvas by a





42. Display of Euthymol Tooth Paste by Byard & Voit.



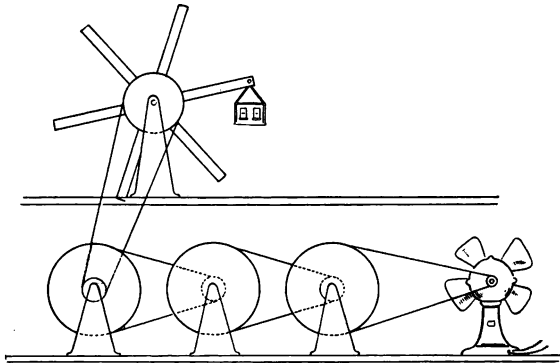
43. Face Powder Window by E. C. Hamler.

local artist. Trees and a modern residence are depicted, and the much-sought-after "pathway" may be seen running the length of the picture.

This trim was a prize-winner in a window display contest.

#### 44. FERRIS WHEEL.

*Designed by W. C. Stedtfeld, Indianapolis, Ind.* This design is illustrated in the accompanying drawing. It consisted of a large Ferris wheel which came practically to the top of the window, being about six feet high. It was provided with six cars. The article displayed was Mr. Stedtfeld's "White Pine and Tar Expectorant." On each car he had a bottle of the product, together with a doll.



44. Ferris Wheel Window by W. C. Stedtfeld.

The wheel itself was trimmed with baby ribbon and crêpe paper. Large signs were hung at the top and sides of the window; these were made by cutting the letters out of black paper and then pasting the paper, not the letters, on white tissue-paper for the back, thus making transparent white letters on a black ground. In the bottom of the window he had a display of bottles of the product, together with the several drugs used in its manufacture.

The Ferris wheel was kept revolving. Otherwise it would be a very tame affair. The motive power used for the purpose was simply an electric fan geared down so that the Ferris wheel made about two revolutions a minute.

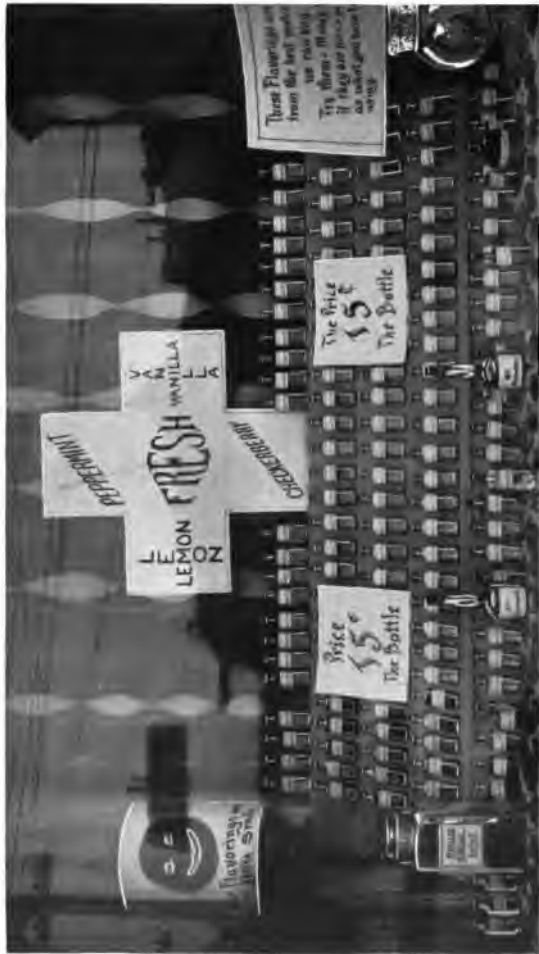
**45. FLAVORING EXTRACTS NO. 1.**

*Designed by Joseph F. Hostelley, Collingdale, Pa.* This exhibit is a modest offering of flavoring extract—vanilla, lemon, orange, pineapple, ginger, almond, strawberry, etc. The bottles all wear colored, ready-made caps. The form on which they stand is a stock window fixture; the edges of the steps are festively hidden beneath strips of white cheese-cloth gathered into tiny puffs. The



**45. Display of Flavoring Extracts by Joseph F. Hostelley (No. 3).**

draped curtains are of white cheese-cloth. Potted plants in fancy jardinières offer a very acceptable and artistic apology for a meager stock. Artificial carnations and a honeysuckle vine of the same origin lend a pleasing effect to the pyramid of varicolored solutions, over which they are laid. Dimensions of exhibit space, 2 x 5 feet.



46. Display of Flavoring Extracts by Horace C. Buxton.

#### 46. FLAVORING EXTRACTS NO. 2.

*Designed by Horace C. Buxton, Fort Fairfield, Maine.* The finished bottles of the essences are sufficiently shown in the photograph, but other features of the trim need some little explanation. Such things were exhibited as whole lemons, oil of lemon, vanilla beans, peppermint plants, oil of peppermint, and oil of wintergreen—the aim being to show what native substances were used in the manufacture of the essences. A card at the right bore the following legend: *"These Flavorings are Made from the Best Material We Can Buy. Try them—Money Back if they are not as Good as those You Have Been Using."* In the left of the window was a smiling moon, and under it the statement: *"Our Flavorings Make You Smile."*

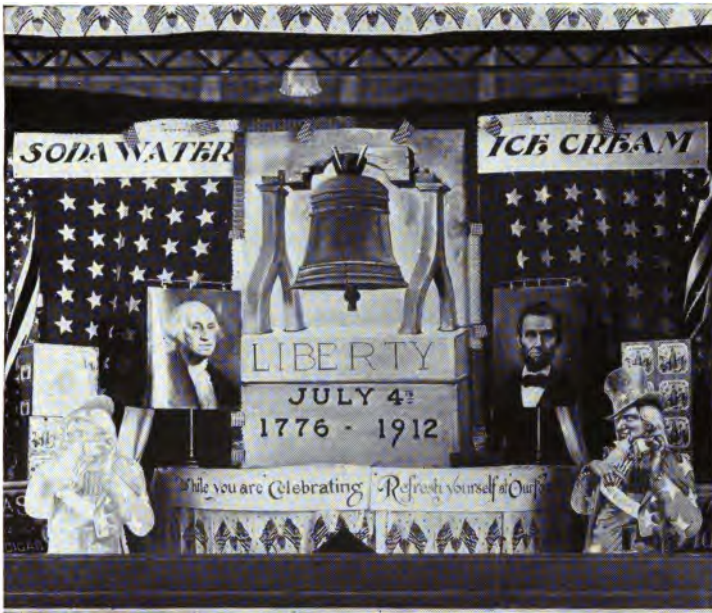
#### 47. FOURTH OF JULY.

*Designed by H. M. Curry, Ellsworth, Kansas.* This trim was set on a frame of light wood 5 x 10 feet in dimensions. It was arranged in three sections, thus:

The middle section was covered with unbleached muslin and painted with water colors to represent the old liberty bell in Independence Hall, Philadelphia. The design itself was borrowed from a post-card.

The soda-water and ice-cream signs were lettered in red and blue on white cards. Observe the color scheme throughout. On either side the drape is made with what is called a "pull-down" flag. There are stars at the top and stripes below. In front of the background is built a semi-circular platform draped with red, white, and blue tissue-paper, and along the top is tacked the long card, hand-lettered, *"While You Are Celebrating, Refresh Yourself at Our Fountain."*

On light standards are suspended the portraits of Washington and Lincoln. At each end is a stack of dummies advertising favorite cigars. The two cut-outs of "Uncle Sam" are those furnished by the "Prophylactic" tooth-brush people. In the pocket of his coat we stuck some cigars. The legend on the sash across his vest is changed to read "The big smoke." The whole frame is wound with tissue of patriotic designs, and a row of it across the top of the window completes the trim. It was really quite pretty, and attracted attention.



47. Fourth of July Window by H. M. Curry.

#### 48. HAIR TONIC NO. 1.

*Designed by B. S. Cooban, Chicago, Ill.* A house-like structure with a shed roof was built; this was made of cheap half-inch boards forming frames which, when put together and covered with muslin, gave quite a solid appearance. We called in the services of a paper-hanger, who fixed up quite a pretty little room. The ceiling was paneled; and the side walls were light blue with wide frieze, and trimmed with a gold molding.

In the center of the window was placed a good-sized box, and on either side a smaller box. The boxes and floor were covered with blue and white cheese-cloth. A circle was made which was 32 inches inside diameter; this was made of boards one inch thick, six inches wide. To the circle five shelves were fastened, and the whole was then covered with light-blue cheese-cloth and the edges trimmed with white, puffed so as to relieve the flat, stiff appearance.

This circle was fastened to the large central box, three bottles of hair tonic were placed on each shelf, and little piles of bottles were put on smaller boxes on the sides.

A bust wax-figure was loaned by a near-by hair-dresser, who kindly dressed the "lady" in white and light blue, and fixed up the head with an indescribable creation in auburn hair. This figure was



48. Hair Tonic Window by B. S. Cooban.

placed in the center of the circle so as to give a side view of the face and display the hair. Nearly every woman who passed stopped to see how that hair was fixed and incidentally to read our signs. In front of the two small boxes and on the wall we used signs, clearly shown in the illustration. This made a very good window, and attracted a great deal of attention.



**49. HAIR TONIC NO. 2.**

*Designed by Charles A. Miller, Boston, Mass.* The floor of the window was first covered with green crêpe paper, and dark-red paper of the same kind was hung at the back. The centerpiece was composed as follows: One wooden box was placed on top of another somewhat smaller in size, and the whole was covered with white crêpe paper. Around these boxes were attached dozen-boxes of the



**49. Hair Tonic Display by Charles A. Miller.**

shampoo powder in such a way as to form a pyramid; and the whole was surmounted, as may be seen by the illustration, by a picture hanging suspended in position by a black thread which ran to the chandelier above. The inscriptions on this picture were made by sticking pieces of white paper to the edges, and then lettering these in the manner shown above.

The two large eggs were made as follows: They were first cut out of very heavy cardboard, and strips of the cardboard were glued to the backs to prevent warping. They were then painted white by the use of zinc oxide and liquid white shellac, thinned with alcohol to the proper consistency. Only a little skill is required to shade the egg into a very natural appearance by the addition of a dark-colored paint. If one desires to have "brown" eggs, it is simply necessary to

tint the white paint with a little subcarbonate of iron. Shellac varnish, as it is called, is the best vehicle for painting signs in stores, but *white* shellac should be employed when light colors are used. For a black color, "ivory black" is best.

The "grass" upon which the eggs rest in the accompanying display is composed of excelsior which has been dipped in green Diamond Dye and allowed to dry. As a whole, the display makes an effective picture, and tells a story which is read at a glance. An impression is conveyed which sells the goods.

### 50. HALLOWE'EN.

*Designed by B. S. Cooban, Chicago.* Corn on the stalk furnished the basis of this display. At either end of the window was a Jack-o'-lantern. In the center, a little at the left, was an old shoe, out of which in the proper region a corn had sprouted into quite a good-sized stalk. Elsewhere throughout the window were packages of the Cooban corn cure, placed on the window floor, and fastened to the cornstalks themselves. A legend painted in white on the window-pane itself read: "Cooban's Corn Cure." An abundance of foliage was used in the display.

### 51. HOT-WATER BOTTLES NO. 1.

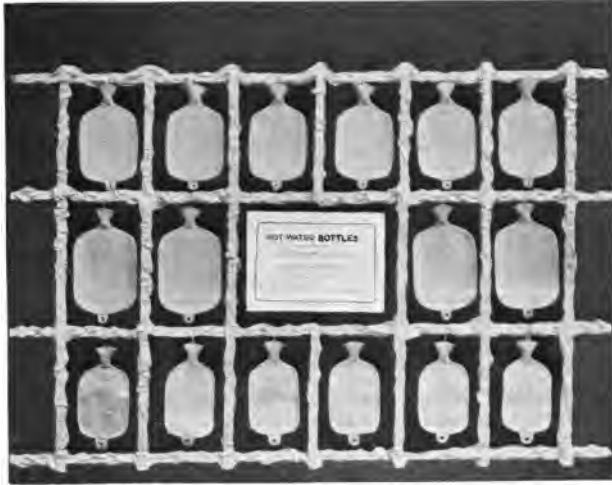
*Designed by P. Henry Utech, Meadville, Pa.* The device is an original one, very simple, and can be gotten up at a small cost. Mr. Utech kept this particular display in the window for about ten days. During that time many bottles were sold and many passers-by came in to inquire as to the merits, uses, and quality of the various styles of bottles, all of which resulted in additional sales later on. Indeed, the educational merits of a display are often as valuable as those features of it which bring immediate sales.

The display was made as follows: Four wooden sticks, an inch square by about 6 feet long, were first taken, and to these were nailed, at right angles, as many other sticks about 4 feet long. This formed the framework seen in the display. The upper and lower series of squares were about 10 by 15 inches and were made to hold the two-quart bottles. The center squares were made a trifle longer, about 10 by 17 inches, and these contained the three-quart bottles. It can be seen how the center was cut out for the placard, which read as follows: "Hot Water Bottles—Guaranteed Leak Proof—All Sizes—All Prices—Much Comfort for Little Money."



50. Hallowe'en Window by B. S. Cooban.

The frame was covered with pink cheese-cloth, so fastened on with basting thread as to appear fluffy. The general effect, not well



51. Display of Hot-water Bottles by P. Henry Utech.

shown by the photograph, was very unique and artistic, and at the same time the expense was slight. Two or three other placards were placed in the window, but are not shown in the photograph.

#### 52. HOT-WATER BOTTLES NO. 2.

*Designed by A. C. Walker, Sewickley, Pa.* The circle in the window was 9 feet in diameter and had 75 squares for as many bottles. The framework was made of strips of wood covered with tissue-paper. Mr. Walker tells us that the display was in the window for two weeks, and that he averaged from one to three sales of hot-water bottles a day.



52. Display of Hot-water Bottles by A. C. Walker.

### 53. HOUSECLEANING PRODUCTS.

*Designed by J. Austin Bayes, Fenny Stratford, England.* This shows a window devoted to an exhibition of spring housecleaning aids. The effort is made to contrast the articles used now for such purposes with those formerly employed. On one side of the window "The Old Way" of doing things is exhibited; on the other "The New Way" is set forth. The signs on the guide-post in the center are to be seen in the engraving, and one may also read the legend across the top: "The Old Order Changeth, Giving Place to the New." Among the old-fashioned articles exhibited at the left side of the window are fullers' earth, beeswax, turpentine, and other "foul-smelling things valued in the last century and in the one before it." On the right side is shown such excellent and modern products as Mr. Bayes himself gets up out of the kindness of his heart for the convenience and economy of his patrons! Among these are his own brand of cloudy ammonia, a furniture polish, a glove cleaner, and a preparation for making carpets and rugs look considerably better than they did when they were new. In order to give a realistic look to the window a couple of birds are perched on the sign-post in the center, while other representations of spring are made on the floor of the window.



53. Display of Housecleaning Products.

At the base of the sign-post are shown two figures—the traditional man and the maid. They are meeting at the parting of the ways, and their dialogue is as follows:

"Where are you going, my Pretty Maid?"  
"I'm going spring cleaning, sir," she said.

"May I go with you, my Pretty Maid?"  
"Yes, if it please you, sir," she said.

"And where is your first call, Pretty Maid?"  
"At Horton and Bayes's, sir," she said.

"And which way take you, fair maid?" said he.  
"I shall take the new way, sir," said she.

"But I'm going this way, don't you see?"  
"And that won't suit me, sir," said she.

"Then I like the old ways the best, Fair Maid!"  
"And I have no love for them, sir," she said.

"Well, I can't marry you now, Fair Maid!"  
"Nobody asked you, sir," she said.

#### 54. INSECTICIDES.

*Designed by H. M. Curry, Ellsworth, Kansas.* Between the disease-breeding fly, the clothes-devouring moth, the night-prowling bedbug, and the numerous plant parasites that infest the garden, the druggist can find a big outlet for his various insecticides. This display was arranged to gather in business along that line.

On top of a shelf about a foot high, set the display rack furnished by the manufacturers of Kreso Dip. Cover up all the advertisements with plain, dark cardboard; green and red will answer. On top of the rack fasten with a couple of boards the little rack furnished to hold the "King" fly killer. The small signs made to fit each space may be changed to suit the individual taste of the window trimmer.

On top of the shelf at either end put a box of uniform size neatly covered with white paper. On the one labeled for "fruit

SECRET  
REF  
PROSEC  
SECURITY  
OFFICE



54. Insecticide Window by H. M. Curry.





55. Kreso Dip Window by J. Earl Taylor.

pests" set a jar of copperas, a lump of blue vitriol, and some lime. On the "chiggers" box were several bottles of sodium hypophosphite solution, which is an excellent chigger "cure."

On the bottom of the window at the left appeared an old bucket partly filled with water and a couple of paddles. This was "The Old Way" to kill potato bugs and similar insects. On the right was seen "The New Way"—a Kreso spray pump.

### 55. KRESO DIP.

*Designed by J. Earl Taylor, Gridley, Ill.* This trim was used in opening a campaign on Kreso Dip No. 1. The background was one of the most elaborate ever seen in Mr. Taylor's window. Everything in the display was significant of purity. The rich puffing shown was made of pure white tissue-paper enhanced by bouquets of flowers. These were held together by ribbons cut out of magazine covers. The drapery at the top consisted of pure white cheese-cloth draped and puffed as shown. The reading on the price card is legible in the accompanying illustration. Another card read, "One gallon makes 75 gallons." The base of the trim was covered with a puff of white cloth.

The Kreso Dip itself was arranged about the floor of the window, and booklets on the product were opened and placed on exhibition.

### 56. KODAKS.

*Designed by Robert E. Wood, Owosso, Michigan.* This display appeared in the window of Wade C. Camburn's drug store. First a river scene was painted and set in place, the picture being large enough to fill the back of the window.

On the "shore" in the foreground were arranged cameras, rod and reel, and other things that make for a pleasant outing.

The cat-tails which are seen in abundance were obtained from a neighboring pond. Notice how erect they stand. That was accomplished by allowing the stems to protrude through holes punched in pasteboard boxes. Between the cat-tails was grass, not the real thing, but a good imitation made by employing excelsior which we had dyed green.



56. Kodak Window by Robert E. Wood.

**57. LABORATORY WINDOW NO. 1.**

*Designed by D. Charles O'Connor, Fitchburg, Mass.* Druggists too often suppose that a live window display cannot be made out of strictly pharmaceutical material. This impression is a false one. Chemicals and appliances which appear commonplace to the pharmacist are a source of novelty and interest to the public. To the layman the operations in a chemical laboratory are things unknown.

The window of Mr. O'Connor, as shown in the accompanying cut, serves to indicate the possibilities of a laboratory window. Throughout the display are evident many features calculated to impress the public with the professional intelligence necessary to compound prescriptions. A large United States Dispensary, and a scale which will weigh accurately 15/100 of a grain, enjoy a conspicuous position. The shelf on the right contains an array of graduates, a large percolator, and a gallon and a five-gallon bottle, together with an assortment of chemicals and pharmaceuticals. On the floor may be seen the sign: "Prescription Utensils." Close by is a card reading: "How Pills are Made."

This interesting section of the window shows the pill tile, pill roller and divider, together with pill mass and finished product, demonstrating clearly the process of making these pharmaceuticals—a thing entirely unknown to the general public. Other articles on the floor comprise an assortment of sterilized culture tubes, ointment jars, a suppository mold, a konseal machine, round-bottom flasks stoppered with tufts of cotton, glass funnels, a mortar and pestle, porcelain evaporating dishes, a tripod, and a Bunsen burner. These several articles are all labeled so that the public may know them.

In the front of the window is a sign reading: "One Registered Pharmacist of 19 Years' Experience: One Registered Pharmacist of 17 Years' Experience." The wooden case in the window was made to order to represent the shelf-bottle section of the store. The shelves at the back of the window contain an assortment of tincture bottles and stock containers for chemicals.

**58. LABORATORY WINDOW NO. 2.**

*Designed by H. E. Whiteman, Webster City, Iowa.* This window represented a strictly pharmaceutical or prescription exhibit, and was dressed with graduates, funnels, beakers, flasks, mortars, percolators, evaporating dishes, stirring rods; apothecary, Troy,



57. Laboratory Window by D. Charles O'Connor.

avoirdupois, and metric weights; old prescription files; and other scientific apparatus used in a first-class pharmacy.

The unique feature of the display was the eleven chemical flasks on the top shelf. These were half filled with liquids of different brilliant colors, which were kept in motion; in fact, they looked as though the real process of distillation was going on. At the right of the shelf a retort stand was used to hold a large tabulated glass retort partly filled with a dark-brown liquid, and a small spirit lamp under the retort so far below that there was no heat on the retort. The opening of the retort was closed with a rubber stopper through which was passed a small glass thistle tube, the end of which extended nearly to the bottom of the retort. The beak of the retort was plugged with a rubber stopper having a glass tube passing through it. By means of glass and rubber tubing, as shown in the engraving, the retort and the eleven chemical flasks were connected together; each flask had two tubes passing through the cork, one nearly to the bottom and the other about an inch through the cork, and the tops were made absolutely tight by using plaster of Paris and water as a paste.

Of the last four flasks to the left, hydrochloric acid was used in the fourth, concentrated ammonia in the third, the second was left empty so that the fumes of the hydrochloric acid and concentrated ammonia could fill it with smoke or gas, while with the flask at the end there was a peculiar arrangement. A tube went to the bottom and back up to the top; the bend of the tube in the bottom of the flask was covered with white sand, and the flask then filled about half full of clear water. This naturally gave the appearance to an observer of a filter, suggesting that the colored liquids were transformed to gas and then back to liquid from the last flask. A rubber tube was connected down cellar into a barrel of water, making all the connections tight, and when the faucet in the barrel was opened, air was drawn through the thistle tube in the retort and through all the flasks down into the barrel in the cellar. This arrangement furnished a steady stream of bubbles and gas from five to seven hours, according to the opening of the faucet, and then the barrel was filled again.

This display was used two weeks, and all the time there was a constant, ever-changing crowd in front of the store. There is no doubt that it will prove a good drawing card for any one who will try it. The display was made in the window of Geo. W. Teed, the pioneer druggist of Webster City, Iowa.



58. Laboratory Window by H. E. Whiteman.

The phenomenon taking place in the flasks at the top kept the people interested, and then labels on the various articles in the window educated them as to the utensils used by the pharmacist in the conduct of his scientific and professional work. One card in the center read: "Some of the Articles Used in Compounding, Preparing, and Analyzing Medicines and Prescriptions."

### 59. LICORICE.

*Designed by J. T. Pepper, Woodstock, Ontario.* Mr. Pepper buys his licorice in 125-pound lots. He gets a special price on it, pushes it vigorously during the season, and in this way makes a nice thing on it.

The present display was made to depict a winter scene. Epsom salt was sprinkled on the floor of the window to represent snow, and over this snow the elephant was hauling the sled of licorice. On the back of the elephant rode an East Indian native, with prodigious stick in hand. The card hanging suspended in the center of the window contained the following text:

Is it licorice?  
 Yes, it is licorice!  
 Is it pure?  
 Yes, it is absolutely pure!

The card fastened to the elephant bore this statement: "Good for Coughs." Behind the sled was a card simply giving prices, as follows:

One-ounce sticks, 5 cents.  
 Two-ounce sticks, 10 cents.  
 Four-ounce sticks, 15 cents.

It only remains to be said in conclusion that this display has the merit of simplicity, and that it can be prepared without any trouble or extra work.

### 60. MAGAZINES NO. 1.

*Designed by J. Earl Taylor, Gridley, Ill.* This display of the *Ladies' Home Journal* departed from the usual magazine trim. Across the back of the window extended muslin tacked to a frame. On either side were pillars which had been constructed with brush and black paint. Very nobby, indeed!





59. Display of Licorice by J. T. Pepper.



60. Magazine Window by J. Earl Taylor (No. 1).



61. Magazine Window by J. Earl Taylor (No. 2).

At the top of the muslin were pasted figures cut from the magazine covers, each one being surrounded by an arch. The fence was made of soft pine painted white.

The sides of the trim were formed by pasting together front covers of the *Ladies' Home Journal* as shown in the picture, while the corrugated floor effect was produced by rolling the journals into cylinders, slipping rubber bands around each of them, and arranging them side by side.

The figures of the man, wife, and child were cut-outs. For years Mr. Taylor has made it a rule to save good posters for just such purposes. This particular cut-out had been sent to him some time before by a patent-medicine house on the strength of a quantity order. Properly handled, such figures may be used several times a year, and they always lend a certain human interest to a trim.

#### 61. MAGAZINES NO. 2.

*Designed by J. Earl Taylor, Gridley, Illinois.* This trim was intended to advertise the *Woman's Home Companion*. The little tots shown in the display were obtained from the covers of the magazine. The child seen at the top of the background driving a chain of dogs was a cut-out.

The right end of the display was made by pasting the magazine covers around the sides and top. The centerpieces were outlined in black-and-white tissue-paper with a cut-out in the center showing a little child leading a dog by the chain. In each corner was a small dog, and there was one in the middle of the window.

The price mark was made of black tissue. The stuffed dog seen in the center of the floor was a family heirloom. Two iron "T's" supported two open magazines as seen in the picture. The whole trim with the many youngsters in it had an element of human interest.

#### 62. MAGAZINES NO. 3.

*Designed by J. Earl Taylor, Gridley, Illinois.* This trim is an appropriate one for May or June—clean, neat, dainty.

The latticework is in white. The background body is in red, giving a clear contrast. The flowers to be used in and about the display may be changed as the season demands. The June bride whose picture appears throughout the display is very much in harmony with the things about her.



62. Magazine Window by J. Earl Taylor (No. 3).

This trim is about 5 feet deep and makes a strong, clear-cut display for the far and near observer. Magazines are rolled into cylinders and into cones and are used as indicated in the cut. A sign is suspended, calling attention to the fact that subscriptions are taken for periodicals.

### 63. MAGAZINES NO. 4.

*Designed by J. Earl Taylor, Gridley, Ill.* In speaking of this window, Mr. Taylor says:

"You will perhaps recall *Good Housekeeping's* contest. The prize was an automobile, hence the trim shown in the illustration.

"The automobile in the background I got, I think, from a local clothing store, cutting it out of some sort of an advertising poster. This I pasted on a wood background, so it would hold its shape. You will notice the fence. This I 'keep in stock' and find it often useful. I made it in sections and painted it white. It adapts itself to a great many trims.

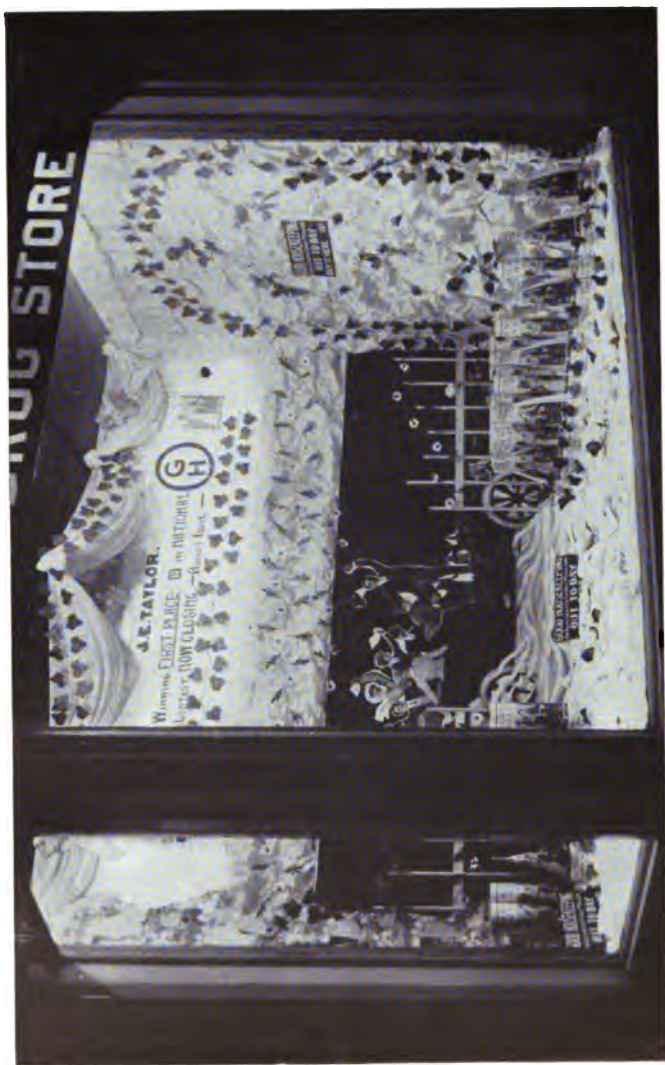
"The automobile, with its load of excited winners, appears at the center opening, between two sections of the fence. Overhead is a sign: 'J. E. Taylor Winning First Place in National Contest Now Closing.' Artificial leaves and flowers were used to give tone, and magazine covers and the magazine itself did the rest."

Most any sort of a cut-out might be used in place of the automobile, details being altered to suit, and an almost endless variety of magazine windows could be made up from this general outline.

### 64. MASSAGE CREAM.

*Designed by Joseph Simmacher, Franklinville, N. Y.* A window theater is the object depicted: in the first engraving the curtain is down, and in the other it is rolled up so that the stage may be seen. Pompeian Massage Cream is the article exploited in this particular instance, but the "theater" was constructed by Mr. Simmacher with a view to using it at occasional intervals for the display of any article that might be desired.

Before entering into a description of the "theater," we may say that Mr. Simmacher very kindly offers to give full and ample instructions to any one who may desire to get up such a window. Druggists with a mechanical and artistic turn of mind would probably delight in making something of the kind.



63. Magazine Window by J. Earl Taylor (No. 4).

The theater was 7 feet wide, 6 feet high, and 4 feet deep. The pillars were made of covered cardboard surrounded with trailing vines. The drop curtain was painted in water colors, as were also the wings of the theater and the background. There were three double sets of the wings, and the coloring was very attractive—unfortunately it does not show in the engraving. Much of the beauty of the window, indeed, rested in the variety of its coloring, and without this the illustration appears comparatively commonplace.



64. Massage Cream Window by Joseph Simmacher.

The figures seen on the stage were 10 inches high and were kept moving by a mechanical device. There were two rows of them, and each was attached to an endless belt, the two belts moving in opposite directions. Mr. Simmacher used a little hot-air engine to supply the motive power, and this involved an expense of not more than five cents a day for gasoline.

When not in use the whole thing can be taken apart and stored away until such time arrives as the druggist may desire to utilize it again for the display of some other product. Outside the store, on the sidewalk, Mr. Simmacher had a bulletin board bearing this



announcement: "Pompeian Matinee from 3 to 5 P.M. Admission Free."



64. Massage Cream Window by Joseph Simmacher.

#### 65. PAINT WINDOW.

*Designed by J. W. Blakley of the Blakley Window Advertising Co., Dayton, Ohio.* This trim is, in essence, a chalk talk. Crude drawings, each illustrating a pertinent talking point in favor of the wares on exhibition, are executed on slates. This idea can be adapted equally well to other lines of merchandise.

The central slate has a drawing of a man in thoughtful attitude. The word "think" appears in large letters and forms a connecting link between the arguments as set forth and the brand of paint advertised. Any paint man can think of a number of such arguments, any one of which can be used.

The next slate to the right bears an illustration of a burning house with an argument as follows: "You insure your house against fire. Insure against decay with Jones." In like manner other points of significance are taken up and illustrated.

The background shown in the accompanying cut is quite simple and inexpensive of construction; in fact, most any one handy with tools can make it. The size, especially the width, is necessarily governed by the dimensions of the window. The height should not be less than five nor more than six feet. A framework is first constructed, similar in shape to the one shown in the illustration, using 1-inch lumber, 3 or 4 inches wide. Care should be exercised to join the pieces together nicely so that the frame will be perfectly square.



65. Paint Window by J. W. Blakley.

To the back of this framework tack heavy muslin, which should be sized with glue water and then kalsomined some light color, preferably cream or light tan. The wooden part of the frame should be stained with a dark mission-oak and wood-dye. At a small expense a painting can be executed in the top panel, to conform to the season of the year—in summer a green landscape; in winter a white, snowy one, etc. If this is considered impracticable, the scenic panel may either be dispensed with entirely, or scenic borders, procurable at any first-class wall-paper store for a few cents, may be substituted.



66. Perfume Window by H. M. Curry.

**66. PERFUME WINDOW NO. 1.**

*Designed by H. M. Curry, Ellsworth, Kansas.* The color scheme of the present window was white, violet, and gold, and it made a strikingly beautiful combination. The large oval mirror in the center had a gold Florentine frame, through which were woven bunches of violets for the occasion. The golden lions, rampant on either side, were carefully made from cardboard and afterwards gilded. Altogether this made quite a striking centerpiece.

Then immediately behind this was the background of white cheese-cloth, while elsewhere throughout the window crêpe paper, decorated with violets, was used quite profusely. It was not only employed under the rail in the rear of the window, but around the two shelves in the center also. The stands and floor were covered with two shades of violet crêpe paper. The goods were arranged as on a dressing table in front of the mirror. They comprised perfumes and toilet waters of various kinds.

The show cards used in the windows were all furnished by the manufacturers with the exception of the one at the top, which was made in facsimile of the label used on some of the goods, but of course in larger dimensions.

**67. PERFUME WINDOW NO. 2.**

*Designed by K. Hermann Fritts, Manhattan, Kansas.* Unfortunately the cut does not do justice to this display, nor adequately render a conception of its beauty and color harmony. A box three feet high was placed in the center of the window and covered with old gold and black tissue-papers. A large triplicate mirror was then put on the box, and the two wings placed at such angles as to give the best reflections. Across the top of the mirror was stretched a sheet of black tissue-paper, with an electric bulb dropped through the paper to the center of the mirror. Inch strips of paper were arranged in the manner shown by the engraving; they were tacked to the window-sills an inch apart, with the exception that at the top the support was not the window-sill, but a thin strip of board fastened across the window-glass about six feet from the bottom of the window. The strips of paper were of the two colors previously mentioned, old gold and black. Two strips, one of each color, were twisted together; and they were tacked to the edges of the mirror

and the box as seen in the engraving. The printed card may easily be read, and it explains itself. Finally, half-pound bottles of per-



67. Perfume Window by K. Hermann Fritts.

fumery were placed in the recess formed by the mirror and on top of the concealed box.

### 68. PERFUME WINDOW NO. 3.

*Designed by William S. Oppenheimer, Tampa, Florida.* A good idea of the attractiveness of this window can be gotten from the engraving, but it is necessary to explain that much of its beauty resided in the blending of colors, and this is of course not apparent. The center was a pile of gray and blue granite chips picked up around a building newly constructed. Inside this pile were some

round boxes or cans in order that the pile might not be entirely constructed of the granite and thus be too heavy. The bottom of the window was covered with green crêpe paper, and this green was happily set off with violet elsewhere. In fact, the window was an advertisement of violet perfumes, and the color of violet, and the word violet, were dwelt upon insistently. Bottles of violet perfume were placed all about the rocks, and violets and green smilax (all artificial) were scattered among them. One or two violets were also attached to each individual bottle, and on top of the rocks was



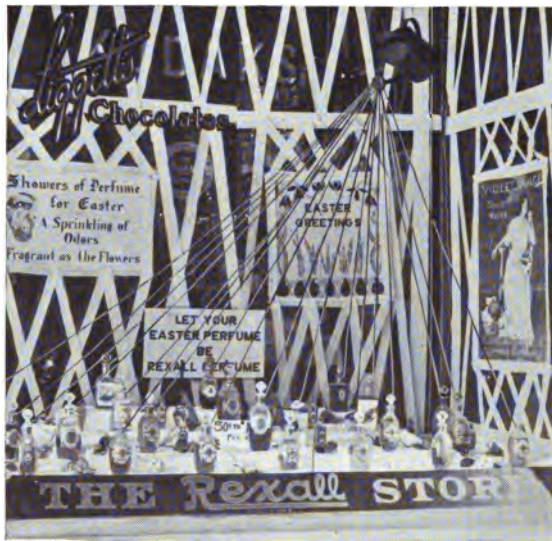
68. Perfume Window Designed by William S. Oppenheimer.

a large bunch of them. The sign which can be seen plainly in the illustration had also a bunch of violets run through a slit in the corner of it. The gaslights were shaded with green crêpe paper, and there were also attached to them bunches of violets. This combination of green and violet colors was very happy, and the display as a whole was so attractive that it sold the perfume in gratifying quantities.

**69. PERFUME WINDOW NO. 4.**

*Designed by Robert E. Wood, Owosso, Michigan.* This idea hinges on the use made of a common, every-day, garden sprinkler, which was hung well up, as illustrated.

Through the numerous holes in the "nozzle" of the sprinkler as many strings (druggists' twine of different colors) as there were holes were passed. This was easily accomplished by unscrewing the nozzle, thereby detaching it. The strings were knotted on the inside, and the nozzle screwed back in place again.



**69. Perfume Window by Robert E. Wood.**

The unattached ends of the strings extended down to the floor of the window, and were then run into what appeared to be bottles of perfume of corresponding colors—that is to say, a red string went into a bottle of red perfume, a green string into green perfume, etc. To accomplish this the stoppers in the bottles were removed, the string-ends put in, and the stoppers replaced.

There was no actual perfume in the bottles; merely colored water. The bottles were not all filled, either; some filled, perhaps,

some half-filled; some a quarter-filled, and so on. For months empty bottles having good, clean, bright labels were laid aside and kept for the purpose of making this window, as fast as the perfume was sold out.

Crêpe paper, artificial flowers, and placards completed the trim.

### 70. PHARMACEUTICAL WINDOW.

*Designed by H. M. Curry, Ellsworth, Kansas.* The object of the display was to show a fine line of chemicals and pharmaceuticals, attractively presented in neat containers or in original packages, as the case might be, and distinctly labeled in each instance so that the observer might know what he was looking at. The arch was 5 feet high and measured 10 feet at the base. It was made of heavy packing paper, tacked to a frame of wood strips, and painted white with alabastine, being finely lined off to represent masonry. The card fastened at the apex of the arch was made by Mr. Curry himself; white mat board, 20 by 30 inches in size, was used, and the letters were so large that the sign could be read almost across the street. The legend was: "*These Goods, from the Laboratories of Merck & Co. and Parke, Davis & Co., Represent the Quality of the Drugs used in our Prescription Department. There are None Better.*"

The two main shelves were half circles of wood set up on cigar boxes, while the high shelf in the back was a large packing box, all of which was covered over with white crêpe paper. Under the small bell jars placed on the standards beside each base of the arch were, respectively, one ounce of morphine and one ounce of quinine—of course plainly labeled. The jug and the two large demijohns seen on the topmost shelf in the rear contained elixir of lactated pepsin; elixir of pepsin, bismuth and iron; and hematic hypophosphites. There were also three large demijohns on each side of the window which do not show in the picture.

The display was supplemented with special notices and advertisements in the newspapers, and we have Mr. Curry's word for it that the week's campaign "did lots of good."

### 71. PLAYING CARDS.

*Designed by C. T. Flacheueker, Alton, Ill.* This somewhat bewildering, but yet interest-compelling, design attracted a great deal of attention during the three weeks in which it was kept in the window, and greatly increased the sale of playing cards in the store. In the main, the design speaks for itself, but in some particulars it fails





70. Display of Pharmaceuticals by H. M. Curry.



71. Display of Playing Cards by C. T. Flacheueker.

to show the details of construction. For instance, in the center of the window a heart-shaped arrangement of cards is apparent; the photograph does not make clear, however, that these cards were pasted on the margin of a large "cut-out" made of pasteboard and covered with red bunting. A diamond-shaped "cut-out" hangs suspended in the center of this heart, and on it are likewise pasted playing cards, together with the word "Bicycle" in the center. On either side of the diamond "cut-out" signs were pasted on to the large heart. The heart was five feet high and the diamond three feet.

Two other "cut-outs," similarly decorated, appear in the window—one on either side of the heart in the center. The "cut-out" on the right of the heart was a spade, while that at the left was a club. These were 3½ feet high and were covered with black bunting. Playing cards and signs were pasted on them in the manner indicated by the engraving.

For a background an arch made of lath, and covered with white bunting, had black bunting suspended from it, on which were fastened various signs and festoons of cards. Packages of cards were laid and piled on the window floor.

## 72. PRESCRIPTION WINDOWS NOS. 2 AND 3.

*Designed by Joseph F. Hostelley, Philadelphia, Pa.* The two exhibits of prescription department accessories seen in the accompanying illustrations are displays that it will pay any pharmacist to design. Because they do not directly dispose of goods does not mean that they are not lucrative. They are professional; they attract notice; they impel patrons to ask questions concerning the devices on exhibition; they tend to call attention to displays in other windows of the store; they let the people see some of the things they crave to see, queer devices other stores do not expose, and make them feel toward this pharmacy a sentiment akin to that friendship which essentially follows a confidential disclosure. As drug window displays they are truly unique, and this in itself entitles them to consideration which is not due the major number of exhibits to be seen in pharmacy windows. Aside from their mere novelty, as before mentioned, they arrest attention because they treat of material about which a measure of mystery hangs. The placard in display No. 1 reads: "Just an idea of the apparatus we use in our laboratory and prescription work." The fan-like conceits seen on shelf in Photograph No. 2 are clusters of folded filter papers.



72. Prescription Window by Joseph F. Hostelley.



72. Prescription Window by Joseph F. Hostelley.

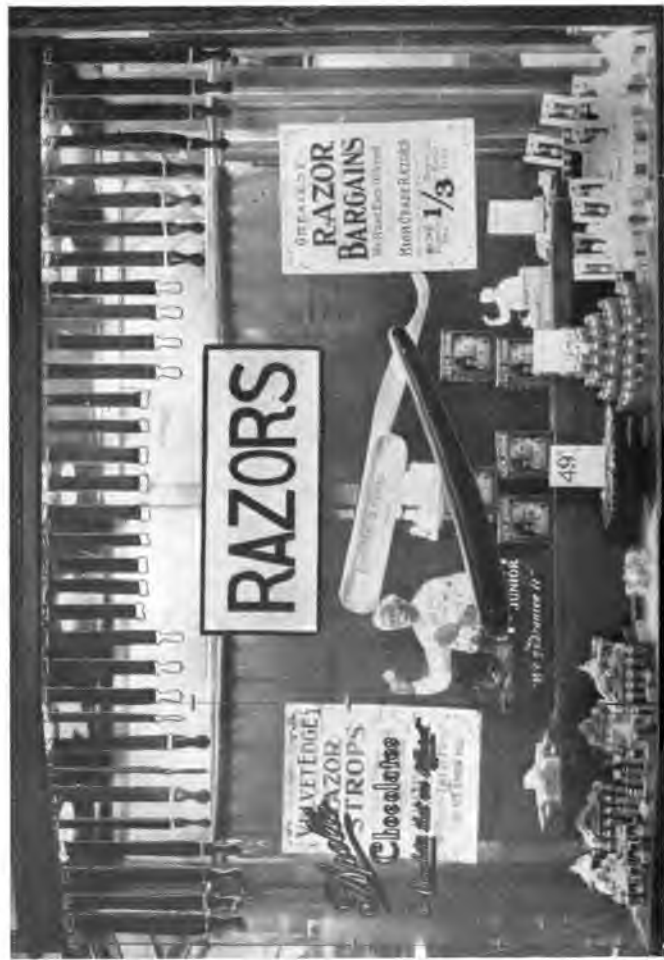
**73. PRESCRIPTION WINDOW NO. 4.**

*Designed by Frank E. Rogers, West Chester, Pa.* Mr. Rogers says of this window: "The particular way in which I have utilized this prescription idea is, I think, original. Certainly it has been



**73. Prescription Window by Frank E. Rogers.**

used by me to a great deal of advantage. It has excited the curiosity both of the children and grown people, of the rich and poor. I had no idea it would create so much interest and talk. The display tells for itself that a prescription business is done here, and most people



74. Razor Window by Charles W. Holzhauser.

like to have prescriptions compounded where a large amount of work is done in that line. Unfortunately the photograph of the display is not very good, but it will do to show the manner in which the files were arranged. I placed them in chronological order. I have only been in business here eight years, and I began with the prescriptions of the first year's business at the left side of the window and in front, and followed with each year's file, thus showing the gradual increase in business up to the eighth and last year. The only exception to the gradual increase in business was that of the sixth year, during which two of our leading physicians died. Considering that I have had but eight years here, that the town contains only 10,000 inhabitants, and that I am located in a spot where there was previously no drug store, I think my prescription showing was a pretty good one. The card seen in the window contains this simple legend: 'This store has been established eight years. These are the prescriptions we have compounded.'

#### 74. RAZORS.

*Designed by Charles W. Holzhauer, Newark, N. J.* Here again we find the central object in the display constructed along rather generous lines. A mammoth razor has been made and hung in place. Above this is a large sign bearing the one word "Razors." Signs to right and left tell their story—one that there is a sale on, the other that strops are sold also. Strops are hung above at regular intervals and add much to the pleasing effect of the trim.

On a slightly raised platform near the back of the window a number of dummies and cut-outs are set in place, while on the floor of the window are appropriately arranged a variety of shavers' necessities, such as talcum, creams, soaps, etc.

#### 75. SCHOOL SUPPLIES NO. 1.

*Designed by Loren D. Larkin, Glens Falls, N. Y.* This display was made at the beginning of school in the fall, and we caught the children when they needed the goods. The well in which hung the "old oaken bucket" was made of five-cent school tablets as seen in the illustration. Excelsior, colored green to represent grass, was spread thickly around the entire window space outside the well. The frame was made of boards and covered with blue cheese-cloth, the drum consisting of large, round pasteboard cartons. A long brass

chain, borrowed from a dealer, was wound around the drum and attached to the bucket, which consisted of an empty white-lead keg covered with moss gathered for the purpose. The bucket was nearly filled with excelsior, and an assortment of penny pencils stuck into this to fill the bucket. The bottom of the well was covered with



**75. Display of School Supplies by Loren D. Larkin.**

pencils, which could just be seen from the outside. The roof was covered with tablets, real vines were twined around the framework and, together with moss, covered the top of the well. A large card, removed when the picture was taken, was worded: "Any tablet around the well, 5c. Any pencil in the bucket, 1c."

#### **76. SCHOOL SUPPLIES NO. 2.**

*Designed by J. Earl Taylor, Gridley, Ill.* Mr. Taylor's window is eight feet wide and five deep. He covered the sides with black cloth and pinned thereon pennants and arm bands of red felt with the letter "G" or the word "Gridley." These bands were of white paper lettered black and cut a little large so as to bring out the con-





76. Display of School Supplies by J. Earl Taylor.

trast. The pennants arranged on both sides of the window were very conspicuous, but unfortunately the color effects are lost in the accompanying reproduction.

The signs were made with an air pencil on black cardboard. The background, too, was made of black cardboard, the lettering being done in white. Pennants were hung in a circle around the painting, while on the floor lay a profuse assortment of school supplies.

### 77. SHAVING SUPPLIES NO. 1.

*Designed by J. W. Blakley, Dayton, Ohio.* In the center, as though in complete readiness for the shaver to commence operations, is a small stand on which are placed the different necessary articles, such as a mirror, a razor, a strop, a hone, a can of talcum powder, a bottle of lotion, a jar of cream, a package of shaving soap, etc.—in fact any article carried in stock which might be deemed a requisite for painless shaving.

At the left of the display are shown a few articles each of razors, hones, strops, shaving brushes, etc., while at the right is arranged a display of the various toilet articles that go to make the operation a success, such as powder, creams, soap, etc.

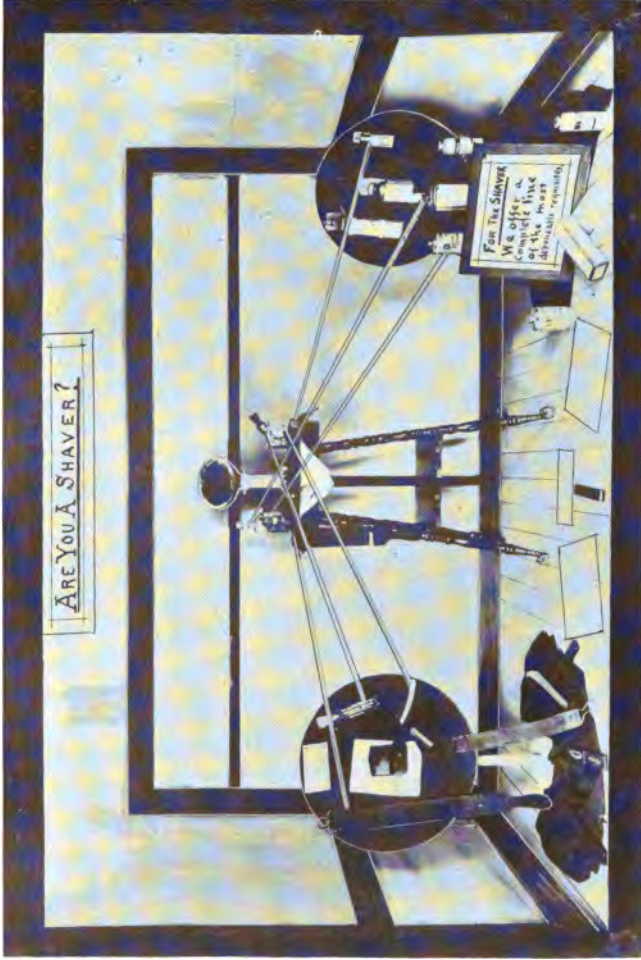
A few pieces of advertising matter relating to the different articles on exhibition are arranged on the floor of the window.

A large card above the display serves to attract the attention of the passer-by. It reads, "Are You a Shaver?" Another one at the right reads, "For the Shaver We Offer a Complete Line of the Most Dependable Requisites!"

A direct, positive statement, or a command, or a question asked in a few words—these make the best window cards.

### 78. SHAVING SUPPLIES NO. 2.

*Designed by J. T. Pepper, Woodstock, Ontario.* The horseshoe and the three uprights were all made of wood: the latter were constructed of pieces of boards nailed together, and they were all covered with pale-blue paper. Shaving mugs were hung on nails on the horseshoe. On the boards were fastened all kinds of shaving brushes and strops. On the floor of the window were shaving soap in cakes and sticks, Florida water, bottles of genuine imported and also domestic bay rum, talcum powders, and bottles of Mr. Pepper's own preparations for the skin and "after shaves." We have Mr. Pepper's assurance that this window sold the goods.



77. Shaving Supplies by J. W. Blakley.



78. Display of Shaving Supplies by J. T. Pepper.

#### 79. SHAVING SOAP.

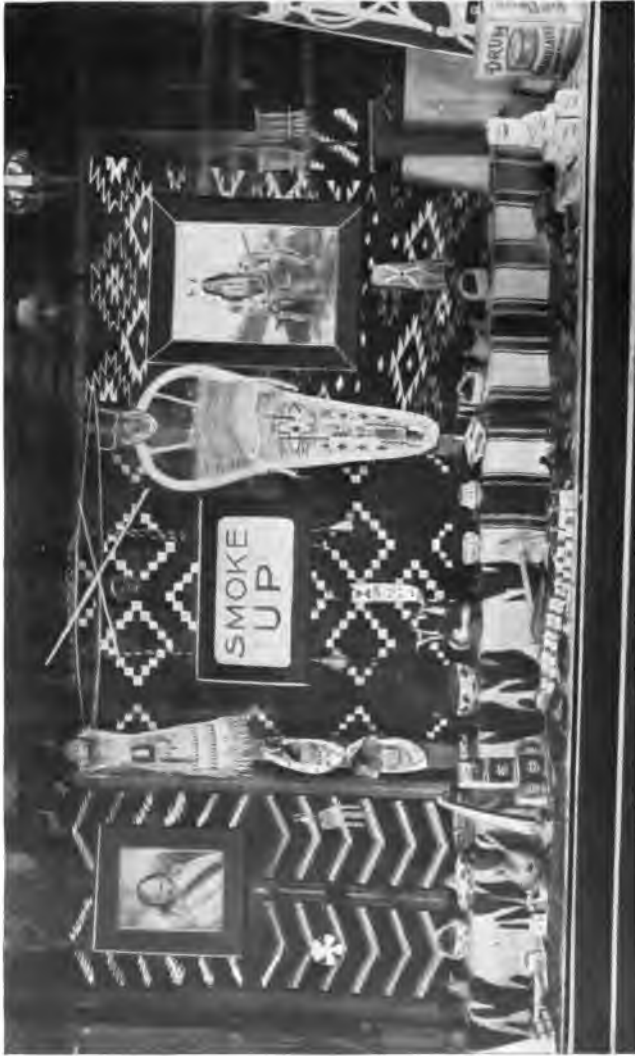
*Designed by J. T. Pepper, Woodstock, Ontario.* The first feature to strike the observer consists of two large rings filled with circular bars of soap—a very symmetrical arrangement. The framework is entirely of wood. It consists of two barrel hoops wound with light-blue paper and nailed to square boards which are covered with the same material.

Shaving sticks of different kinds are fastened to each corner of the two boards. The steps in the window are carpeted with white cheese-cloth. Shaving soap in bars, cakes, and sticks of different make are grouped around. On the floor of the window rest packages of talcum powder and shaving soap. The cards read: "200 Shaves 10 Cents," "Best Shaving Soap 10 Cents."

This window brought Mr. Pepper a good business in shaving sup-



79. Shaving-soap Window by J. T. Pepper.



80. Display of Smokers' Supplies by H. M. Curry.

plies, including not only soap but strops, brushes, mugs, after-shave lotions, and a variety of talcum powders.

### 80. SMOKERS' SUPPLIES.

*Designed by H. M. Curry, Ellsworth, Kansas.* The background was made of Indian blankets suspended from a wooden frame. The floor of the window was covered with Indian blankets and rugs. To the background were attached specimens of Indian beadwork, bow and arrows, an Indian papoose cradle, and some beaded moccasins. On an elevated shelf, running the whole width of the window, in front of the background, were Indian pottery and basketwork, with some tom-toms and tomahawks.

The floor was covered with pipes arranged in circles and fan-shaped designs, and in the center was a large pipe made of small tags of smoking tobacco. At either end of the window was a pyramid of smoking tobacco in five-pound cartons; these pyramids, however, are not shown in the illustration. The show-card, "Smoke Up," was made of white bristol-board with a gray mat.

The whole design was meant to suggest a man's den or cozy corner, and it certainly made a very attractive display. The accessories were mostly borrowed for the occasion and were returned afterwards.



81. Soap Display by H. W. Soest.

### 81. SOAPS.

*Designed by H. W. Soest, Fort Wayne, Ind.* This display proved very striking. The little folks would stop their parents and exclaim: "Oh, mamma! Look here!"

The figure in the bath tub was a large doll surrounded with soap. She held a sponge in one hand and a cake of soap in the other.

### 82. SODA WINDOW NO. 1.

*Designed by H. M. Curry, Ellsworth, Kansas.* There is nothing elaborate about this display, and yet it is very artistic and attractive. The decorations were in white and gold. The semicircle in the rear, to which the illustrated cards of the fruit-juice manufacturers were pinned, was made of pleated cheese-cloth or bunting. There were two shelves; on one was simply a row of fruit-juice containers, and on the other were two containers of different design, with a placard in the center embodying a large fruit piece in colors--the advertisements, of course, of the fruit-juice manufacturers. At either end of the shelves was a neatly covered pedestal surmounted with a potted plant.

A unique feature of the display was the fruit in the center and in front. Here was a large block of ice in which had been frozen a bouquet of roses and carnations, together with some fresh fruits. This attracted a great deal of attention, and lasted two days. Cards were placed on supports at either side of the window, and read as follows: "*Straws Show Which Way Our Good Soda Goes*" and "*Nice, Clean Service and Plenty of Ice are Two of the Things that Make Our Soda Right.*" These cards were of course made by Mr. Curry himself; and fastened to the large letter "S" in the card at the left-hand were some real straws in order to give an effect of realism. Finally, two small placards, advertising ice cream, were pinned on to the supports under the potted plants.

This window display was used during the week in which Mr. Sherriff, Mr. Curry's employer, had his soda opening. He sent out a neat invitation to the people of the city, accompanied by a prettily designed menu card, and although the weather was unfortunate, the free soda flowed generously all day long, and the event was in every respect notably successful.

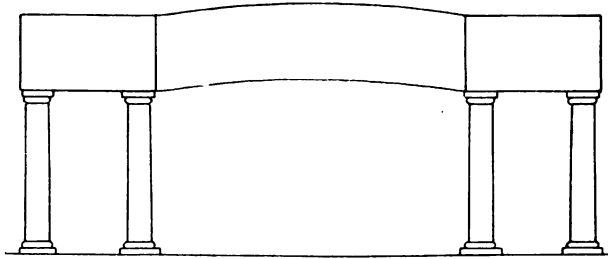




82. Soda Window by H. M. Curry (No. 1).

**83. SODA WINDOW NO. 2.**

*Designed by H. M. Curry, Ellsworth, Kansas.* The framework of this window was built of 1x3 lumber, arranged in the manner roughly shown by the line drawing reproduced herewith. A frieze was employed at the top, made of heavy cardboard. In the center, between the two interior posts, the cardboard was bent over a cross-piece, nailed to the center of the frame, in a manner which made a sort of swell front.



The four columns were made of pasteboard, bent in a semicircle, and nailed to the upright pieces of the frame so as to represent half round columns. The "capitals" at the top were wood blocks turned out by a carpenter. The whole thing was made white with alabastine and trimmed with door-stock molding as a finish at the top and bottom of the frieze. Below the frieze lace paper was hung as an additional decoration. The pictures of fruits, pasted at intervals on the frieze, were cut from show cards furnished by the manufacturers of a well-known line of fruit juices on the market.

A shelf was used along the front and side of the window, and leaning against this, in the manner shown in the engraving, were more of the show cards furnished by the manufacturers. On the shelf itself were jugs of the fruit syrups, as well as two or three neatly covered boxes used also for the display of various articles. The box in the center had a very handsome punch bowl on it; this was kept filled with fresh fruits during the time the display was in the window. Dispensing glasses, sundae cups, and so on, were scattered about the window. Window strips were used on both the right and left sides of the window, but are shown on only the right side in the engraving.

The two cut-out figures, seen at the right and left hands, were



83. Soda Window by H. M. Curry (No. 2).

procured from a manufacturer. Finally, the bottom of the window was trimmed with white cheese-cloth artistically "rumped up."

#### 84. SODA WINDOW NO. 3.

*Designed by H. M. Curry, Ellsworth, Kansas.* This display was built of a pile of rocks, some old boxes and a small piece of rubber hose. To construct it requires eight or ten boxes. Arrange them in a sort of semicircular pyramid against the back of the window. On the floor set a tin tank 3 by 4 feet, 3 inches high, with an overflow pipe that reaches through the floor of the window far enough so that an old piece of the hose can then be attached to it to carry off the water when it starts to run.

Next provide about four good wheelbarrow loads of small rocks of different sizes, about three square yards of sod (best taken from wild growing grass and small weeds) and one good flat rock, say 1 by 2 feet, for the fall. Then get sufficient rubber tubing,  $\frac{3}{8}$  inch, to reach from the most convenient tap, or a barrel on the upper floor, and turn on the water over the flat stone; let it drip so as to strike onto the pan or tank.

Arrange the rocks and sod as realistically as possible, not too regularly, and cover the bottom of the window and edges of the tank with the grass. Cover the bottom of the tank with sand, so that the tin does not show through.

The signs, of course, may be any good soda-water cut-outs, and are used to fill in the ends and back of the window. The Coca-Cola sign is suspended from a bar. The sign "Water your horse at the spring—but get *your* drink at Sherriff's soda fountain" tells the whole story. This sign looked like a fence across the front of the pool.

Use two or three ferns on top of the rocks as a finishing touch.

#### 85. SODA WINDOW NO. 4.

*Designed by Carl E. Bastian, Dansville, New York.* This trim was arranged especially for the "old-home-week" celebration and stimulated soda business beyond expectation.

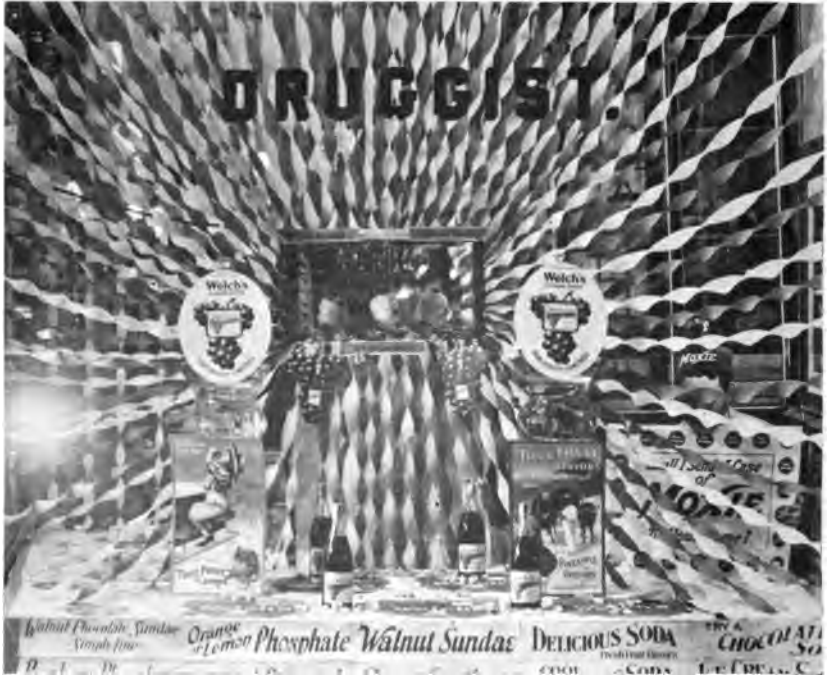
The colors were grass green and white. The strips running from the border of the window to the box in the center directed the course that the eye should follow. The box contained two mirrors set back at an angle of about 90 degrees. These reflected three



84. Soda Window by H. M. Curry (No. 3).

dishes and three lights. Cotton with artificial cherries were used to represent the ice cream.

Continuing his description, Mr. Bastian says: "I next made use of a suggestion I had read in the *Bulletin of Pharmacy* for preserving flowers in paraffin, using them in the display. Sweet peas were scattered about the base of the trim, and there were roses in the box."



85. Soda Window by Carl E. Bastian.

86. SPECIALTY WINDOW NO. 1.

Designed by Judson B. Todd, Ithaca, N. Y. First let us quote Mr. Todd's own telegraphic description of the figure which comprises the central feature of the window:

"Bust and skirt form secured from a dry-goods store; skirt made

of chamois; bust covered with a shirt-waist; sleeves stuffed and then covered with chamois; rubber gloves on the hands; one hand made to carry a sponge bag in which was tucked a Japanese paper napkin; red chamois collar; ear sponge for a stick-pin; sponge face; raised sponge for nose; pink cotton for lips, drawn back in the



86. Specialty Window by Judson B. Todd.

mouth; jute for hair; artificial eyes; a few small sponges sewed on an 'elephant ear' for the hat, with black pompon of ribbon stuck in; bunch of artificial violets on the breast."

Mr. Todd informs us that this beautiful specimen of the fair

sex attracted a great deal of attention as the bright particular star of a sponge window during the first week of her existence. Then she was taken out and given a rest for a week, after which she was brought back, and—quoting Mr. Todd again—“made to ‘holler’ for Vinol.” She is seen doing this “hollering” in the accompanying illustration.

### 87. SPECIALTY WINDOW NO. 2.

*Designed by Boericke & Runyon, Los Angeles, Cal.* This window might be used with a spring sarsaparilla, a beef, iron and wine, a combination of iron, quinine and strychnine, or any similar product. The display was made in the following manner:

Eight money sacks were bought of or especially made by an awning manufacturer, and from a bank eight tags were secured such as are commonly employed in being fastened about the neck of money bags in order to indicate the amount of specie represented. The sacks were of course filled with corks instead of money, but several marks were made on the outside with real dollars in order to deceive the eye. In the bag nearest the sign a small hole was cut large enough to let a dollar slip through: twenty new silver dollars were placed near the hole as though they had issued from it. The sign at the right tells the rest of the story without any further description.

It is only necessary to add that a new dollar bill was fastened on the right-hand panel of the sign, to which the index finger was pointing. The tonic was placed near the dollar bill so that the meaning was made clear. The money bags were likewise placed at the left, so that the index finger in that case pointed clearly to them. Finally, the large placard in the rear of the window told the merits of the tonic compound briefly and concisely. Bottles of the tonic were piled up near this card.

### 88. SPECIALTY WINDOW NO. 3.

*Designed by J. Austin Bayes, Fenny Stratford, England.* In this window the central object and only item of stock exhibited was a 25-bottle of “Nervoid Tablets” (Mr. Bayes’s own preparation), placed on a pyramid surrounding a platform, the remainder of the window being draped and curtained, and beautified by vases of fresh flowers. Appropriate signs were placed here and there, those most to the point being: “They Stand Alone.” and “A Tip-Top Remedy;”





87. Specialty Window by Boericke & Runyon.



88. Specialty Window by J. Austin Bayes.

**THE BEST SPRING MEDICINE**

**SULPHUR AND CREAM TARTAR**  
**IN TABLET FORM**

**SULPHUR AND CREAM TARTAR**  
**IN TABLET FORM**

**LARGE BOXES 25¢**  
**SMALL SIZE 10¢**

**LARGE BOXES 25¢**  
**SMALL SIZE 10¢**

VESUVIUS

89. Specialty Window by C. W. Holzhauser.

while others were: "A Big Headache Cure for a Little Money," "Many Testify to the Immediate Cure of Neuralgia by Bayes's Nervoids," and so forth. The materials used for the display were: for the floor, dark-green sateen; for the platform, orange sateen; for the pyramid, purple (crinkled paper pasted on cardboard); and for the curtains, heliotrope and canary.

The idea, of course, can be used with any preparation of the pharmacist's own manufacture.

#### 89. SPECIALTY WINDOW NO. 4.

*Designed by C. W. Holzhauer, Newark, N. J.* This window represented Mt. Vesuvius, a region from which sulphur comes. Mr. Holzhauer writes:

"We have a man who is quite clever with the brush, and had him paint on muslin as a background a representation of the Bay of Naples. This was hung in the shape of a semicircle from the top of the window. In the center we had a volcano, made by covering barrel hoops with wire gauze and then enveloping the whole in plaster Paris, and finally painting it various colors to represent lava flowing down the sides. On each side of the volcano we had some trees and several small houses, one of them being labeled 'Holzhauer's Sulphur Factory.' A little horse and wagon full of sulphur were seen coming from the factory. A continual jet of steam ran up through the center. At night we used red lights for illumination and had a red and green flash in the crater of the volcano.

"The signs along the sills and top of the window, in yellow and brown, carried out the color scheme very well. It took considerable time and expense to get up the display, but it was one of the most attractive and profitable windows we ever had. The total cost, including time and labor, was about \$25, but it made a sale for fifteen gross of the ten-cent and two gross of the twenty-five-cent size in less than a month. Even now we have quite a steady call for the tablets, so the display has been of lasting benefit."

#### 90. SPICES.

*Designed by H. M. Curry, Ellsworth, Kansas.* This trim consisted essentially of three rows of goods. On the top were cans of spices, including red pepper, white pepper, cinnamon, nutmeg, cloves, ginger, and mustard. On the second shelf was a row of tall glass jars polished and labeled. They contained white pepper, pow-



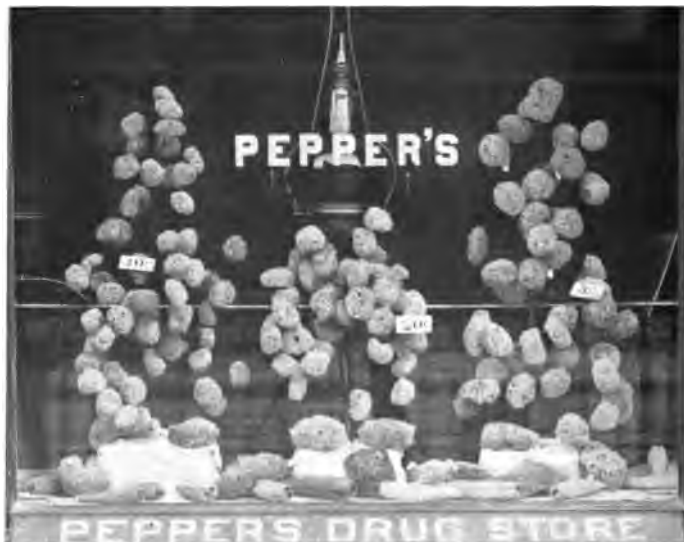
90. Spice Window by H. M. Curry.

dered cucumber seed, allspice, celery seed, nutmeg, cloves, turmeric, mace, powdered sweet marjoram, powdered cinnamon, mixed spices, white mustard, nutmeg, and caraway seed. Then there were whole spices on white china plates covered with glass bells. They, too, were labeled, and included allspice, ginger-root, whole cloves, Mexican sage, not to mention 8-inch test tubes of vanilla and lemon flavoring extracts and other things.

The window cards were Mr. Curry's own work, the largest one showing a red Maltese cross on a white background. The sign to the left read: "As good as nature grows," while the one on the right said: "You can't make good pickles without good spices." At the bottom was an oval sign: "They cost no more than inferior brands."

#### 91. SPONGE WINDOW.

*Designed by J. T. Pepper, Woodstock, Ontario.* "Do sponges grow on trees?" was a question frequently asked during the week of this exhibit, and it suggests the main theme of the display. Of



91. Display of Sponges by J. T. Pepper.



92. Spring Tonic Window by Boericke & Runyon.

course most people, in putting this question, were indulging in facetiousness, but doubtless a few inquirers were in earnest.

Three small cedar trees, with their "evergreen" stripped off, were utilized as the basis of the display. The sponges were hung on the branches, and the result was unique and attractive. Price cards indicated that 10-cent sponges, 20-cent sponges, and 30-cent sponges were shown respectively on the three trees. Larger sponges and loofahs were placed about on the floor of the window.

### 92. SPRING TONIC WINDOW NO. 1.

*Designed by Boericke & Runyon, Los Angeles, Cal.* The display shown in the accompanying illustration very largely explains itself, and the idea is certainly a clever one. Incidentally it may be said that Boericke & Runyon seem to have a knack for getting up trims that are inexpensive and simple on the one hand, and catchy and interest-compelling on the other.

The life-buoy or preserver shown in the display was borrowed from a ship-chandler. The large placard in the center was made of one sheet and explains itself, as does also the pile of "C. C. C. Tonic" on the right, which extends around in front of the placard on the window floor. The small card in the front of the window, seen in the engraving, bears this simple message: "\$1.00 a Bottle. Sample Bottle, 15 Cents."

Boericke & Runyon assure us that the display attracted a great deal of attention and sold "many gross of the sample bottles and several dozen of the dollar bottles."

### 93. SPRING TONIC WINDOW NO. 2.

*Designed by B. S. Cooban, Chicago, Ill.* The central idea in making this window display was that of *spring* medicines; and the idea of spring was therefore made prominent. A double arch was fitted to the back of the window. A shelf standard, decreasing in size upward, was placed in the center of the window. Both the arch and the standard were covered with white cheese-cloth; and upon this sarsaparilla cartons and elixir of iron, quinine and strychnine dummies were placed. Resting on top of the standard was a buggy spring. Suspended from the ceiling by fine wire was a bundle of sarsaparilla, and hanging from this was a card label: "*Honduras Sarsaparilla.*" For a background two spring-bed models

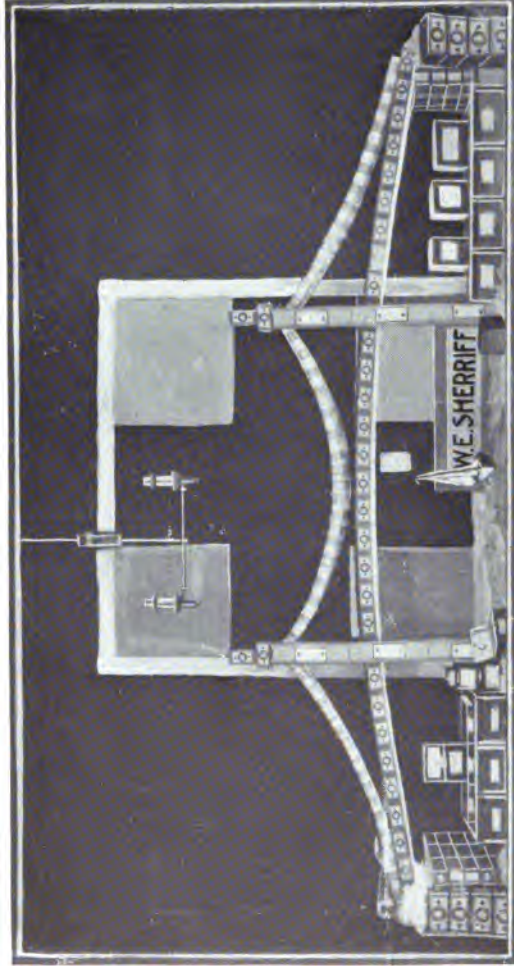


were borrowed from a neighboring furniture dealer. Hanging in various places and lying around promiscuously were clock and watch



93. Spring Tonic Window by B. S. Cooban.

springs, wagon springs, door springs, spiral springs, and other springs that need not be named. Appropriate signs were displayed which speak for themselves.



94. Display of Surgical Goods by H. M. Curry.



95. Display of Surgical Supplies by Raymond L. Johnson.

**94. SURGICAL GOODS NO. 1.**

*Designed by H. M. Curry, Ellsworth, Kansas.* The framework of the bridge was first made in the following manner: The framework for the two towers was constructed of light lumber, and was in each case 12 inches wide and 36 inches high, with a crosspiece in the center upon which rested the floor of the bridge. The two abutments were simply packing-cases 12 or 14 inches square. Then the floor of the bridge was composed of two strips of light batten lumber reaching from abutment to abutment, and resting upon the crosspieces of the two towers. The swinging cables were made by stringing rolled bandages on wires loosely stretched. As may be seen from the illustration, two-ounce packages of absorbent cotton were placed along the floor of the bridge; one-pound packages of "hospital cotton" were tied to the framework of the towers in order to conceal them; and the same treatment was accorded the packing-cases used as abutments at either end of the window.

**95. SURGICAL GOODS NO. 2.**

*Designed by Raymond L. Johnson, Savannah, Georgia.* Place an operating table and an instrument cabinet in the window. Take three dummies and dress them up to represent surgeon, nurse, and patient. On the stand place instruments such as forceps, amputating knives, and saws; also ether and chloroform. Then put a mask over the patient's nose and mouth, and arrange surgical dressings, cottons, gauzes and oxygen gas container as shown in the photograph. These complete the window.

**96. TALCUM POWDER NO. 1.**

*Designed by J. T. Pepper, Woodstock, Ontario.* Boxes, covered with white paper, were placed on the floor of the window. The sign, "Pillars of Comfort," was printed on a long piece of white paper and placed in the proper position on the front of the boxes. The "pillars" were four lengths of stovepipe, covered with newspaper and then with a red ingrain paper. The labels were white paper with the words "Talcum Powder" printed on them with rubber letters. These "pillars" were intended to represent large tins of talcum powder. Between each "pillar," and at the rear, were hung the pictures of the tennis girl. On top of the "pillars" was a



96. Display of Talcum Powder by J. T. Pepper.

board covered with white paper, and on this were rows of tins of different kinds of talcum powder. Boxes of the powder were placed on top of the boxes around the bases of the "pillars," and also along the front of the boxes which served as a foundation for the "pillars." The Talcum powder tins of different kinds were also put on the floor of the window in a liberal way.

In the window were over two gross of talcum powder of five or six different makers. The "head in the rose" at the top of the display was a perfume advertisement.

A great many people complimented Mr. Pepper on the display and he sold a lot of talcum. It turned out that it was hot weather during the display. The hotter the weather during a trim of this kind the greater will be the results in the number of sales made.

#### 97. TALCUM POWDER NO. 2.

*Designed by A. J. Reissbacher, Kendallville, Indiana.* The central feature of the display was an air-ship labeled "Otis," which could be seen sailing over the mountains and waters, while below was a sign telling spectators that it was unnecessary for them to go up in an air-ship to keep cool. The same relief would be secured by using Otis's violet talcum powder.

The boxes of talcum powder, as may be seen from the illustration, were arranged on a white porch constructed in the window. The steps were made from wood, and painted white with alabastine. The pillars above were constructed of strawboard and painted white. The background of mountains and water, seen through the opening, was painted on cloth or canvas. The air-ship itself was made from wood, hollowed out and painted white. The basket below the ship was of white pasteboard, with red window sashes; and the windows were of gelatin, with one stripe of red in the middle. The propeller was made of tin, and so constructed that it would revolve both backwards and forwards from a draught secured through the operation of a small electric fan at one side of the window. The air-ship was suspended from a belt above by two invisible wires. This belt was, in turn, operated by a water motor set under the window floor in a manner shown in the accompanying diagram. Of course one may do without this feature of the display if he chooses, and simply keep the ship quiet. But a much more realistic effect is secured in the manner described.

The sides and bottom of the window were puffed with pink



97. Display of Talcum Powder by A. J. Rossbacher.

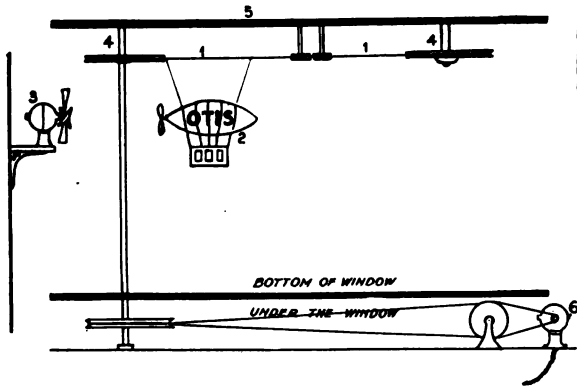


Diagram showing the apparatus for operating the air-ship: (1) belt for air-ship (2) air-ship; (3) electric fan; (4) pulleys for belt; (5) top board; (6) water motor.

cheese-cloth; and, to give more color, pots of "wandering jew" were placed at each end of the wall. Violet-colored boxes of the talcum powder were displayed on the steps, and altogether the color harmony was very pleasing.

### 98. TALCUM POWDER NO. 3.

*Designed by B. S. Cooban, Chicago, Ill.* Of the display shown in the accompanying engraving Mr. Cooban has this to say:

"There is nothing special to describe in this talcum window. Empty cases and boxes were made to form a background for the display of the cylindrical tin packages of the powder, which were piled up in pyramidal form; and the impression was thus conveyed of an immense stock. There is nothing specially artistic or original about the display; it simply illustrates our policy in making displays —i. e., of having one thing at a time instead of a heterogeneous bunch of everything without design or point.

"We find that at times it pays to display a large quantity of an article. It makes an impression that lasts. Occasionally, we feel at the time that a display produces no effect, but it is no uncommon thing for people to speak of it weeks afterward.

"The signs and posters used in the present display are those sent with the goods."

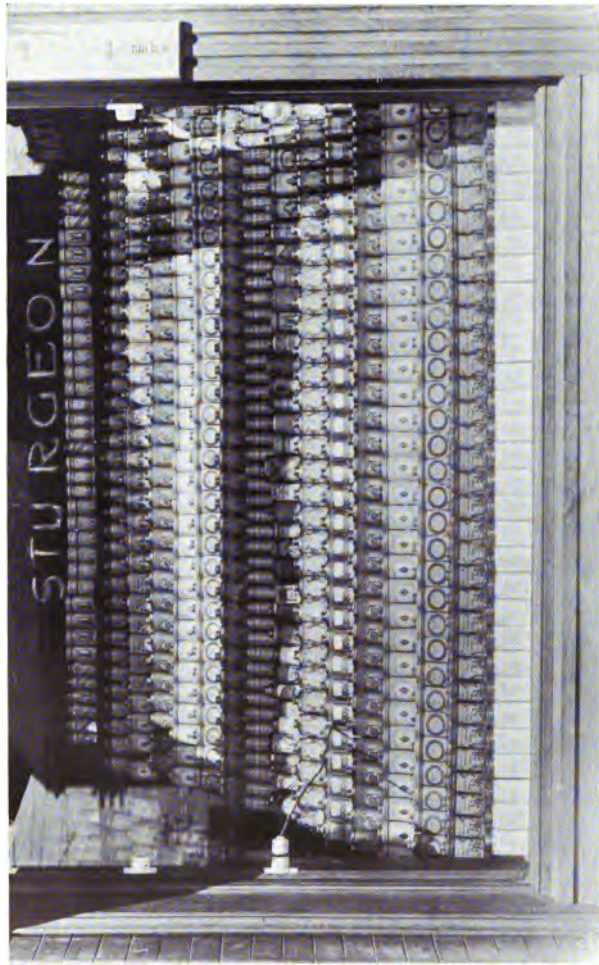




98. Display of Talcum Powder by B. S. Cooban.



99. Talcum Powder Window by Miss Birdie Piper.



100. Talcum Powder Window by W. J. Sturgeon.

**99. TALCUM POWDER NO. 4.**

*Designed by Miss Birdie Piper, Minot, North Dakota.* This display was arranged in McCoy's drug store, Minot, North Dakota, and is unusually artistic.

A crêpe-streamer background was constructed, and a picture of a young man and a young woman who act as if it might be June was hung in place. An oval two-step platform occupied the center of the floor space, and resting on the top step and leaning against a large vase full of flowers was the sign that served as a collective price-tag.

The prevalence of snow in Dakota probably suggested the design of the two pyramid-like structures to the right and left. They are shaped like snow plows; yet to these, it will readily be admitted, must much of the beauty of this window be attributed. On top of each is a vase of flowers, and from these vases a ribbon is run and knotted to the handle of the container of the floral piece in the center.

The window is inexpensive and effective.

**100. TALCUM POWDER NO. 5.**

*Designed by W. J. Sturgeon, Kittanning, Pa.* Nearly seven gross of talcum powder packages in the window at once represents a display of unusual proportions. There were 700 packages exhibited altogether, representing 35 different brands.

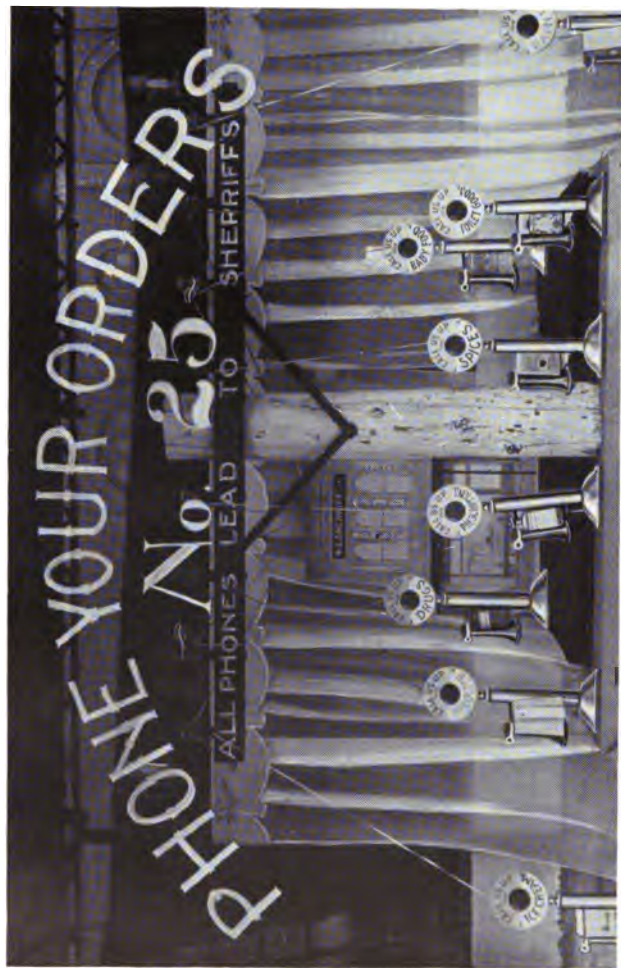
The goods rested on glass shelves, arranged in steps, and at night were illuminated by a flash of three 60-watt lights, making a very pretty show.

There were sixteen shelves, and each shelf supported over 30 packages.

**101. TELEPHONE ORDER BUSINESS NO. 1.**

*Designed by H. M. Curry, Ellsworth, Kansas.* This window was gotten up to increase the 'phone order business. The telephone pole and cross-arm were the real things and were borrowed from the local exchange. The telephone company was glad to extend the courtesy, and offered to be of more assistance.

The 'phones were cut-outs, furnished by the Dr. Miles Company. Over the words "pain pills" was pasted a different phrase in each



101. Telephone-order Window by H. M. Curry.

particular instance. On the lower part of the 'phones, where the ads. were placed, were tied articles representing the things designated: For ice cream, there was an ice-cream paper bucket, filled with a fluff of absorbent cotton; and for the doctor, a lot of prescription blanks showing the name and address of every physician in the locality. Prescriptions were represented by an eight-ounce vial stained to look like medicine, and duly labeled; and thus Mr. Curry proceeded throughout the display. The phrase "Call us up" was printed on every 'phone above the mouthpiece and carried out the general idea of the display effectively.

The background was white cheese-cloth loosely draped, with wall-paper at the top. At the back was a large cut-out representing the front of our store, showing the signs as they actually are. From each 'phone was stretched a pretty baby ribbon "wire" leading to Sherriff's. The sign, "Phone your orders to No. 25," was painted in water colors on the windows. "All 'phones lead to Sherriff's" was printed in white on a red cross-arm.

The telephone pole was also rendered white with a light wash of alabastine. The floor was brown. Over the raised platform, built of boxes and boards, was a cover of green burlap. Mr. Curry was careful to wire the superstructure lest it fall and injure the window.

## 102. TELEPHONE ORDER BUSINESS NO. 2.

*Designed by Louis Schulze, Baltimore, Md.* In advertising, a druggist's first aim should be to make a person think of *his* store every time a medical need arises. It would seem that the next step should be to get that person to think "telephone," also. For in this day of modern merchandising it is not always necessary to run to the drug store to get a bottle of liniment, for instance. The patron may call up on the 'phone, and the liniment will be sent promptly to the desired number. This kind of business should be sought for persistently.

And by what better method may it be brought to the minds of the people than by making a window display which features the telephone itself?

The telephone instruments which are shown in the picture, as well as the large center-piece, etc., were supplied by the telephone company, gratis. The center-piece consisted of the interior of a home showing a lady at the telephone. Above were hung the leg-



102. Telephone Window by Louis Schulze.

ends: "It is easy to shop by 'phone;" "Strict attention given 'phone orders;" "Phone orders promptly delivered by us," etc.

Interspersed among the pictures were cards stating how many 'phones connected through the exchange with the store; also showing the desirability of using the 'phone at all times, especially in bad weather, and epitomizing its advantages generally. In addition there were two cut-out figures depicted in the act of using the telephone, and several banners and legends.

A great deal of assistance was received from the telephone company in shaping this display. A small motor was supplied, as well as the instruments as already stated. The company thought the general idea so good that it secured a photographer and had a picture taken of the window.

### 103. THANKSGIVING CANDY WINDOW.

*C. H. Pitts, St. Paris, Ohio.* The color scheme was white and gold. The top of the window was covered with white and gold crêpe paper braided like basket work, the strips being five inches wide. White crêpe paper overspread the back and sides of the window, and in addition the back was draped as shown in the accompanying engraving. Artificial autumn leaves were pinned around the edge of the display. Two wish-bones which measured eighteen inches under the arch were suspended from the top, and on each one was perched a small papier-mache turkey with spreading tail. Small wish-bones from different fowls and birds were suspended by threads from the top. The signs read: "We give thanks for life's sweets." "It's your wish to get the purest and most delicious chocolates." "It's our wish to supply you with these fine chocolates."

The floor of the window was covered with white crêpe paper. Upon this lay a large mirror, 28 by 36 inches, which supported pyramids of chocolate creams, chips, and cakes. A small turkey stood on top of each pyramid. On each side were fancy boxes of chocolates, while many fine packages were displayed on racks made for the purpose. Bouquets of artificial white, yellow, and red chrysanthemums appeared on each side of the window. Just back of the mirror was a large wish-bone, prongs down. Beneath the arch stood a sheaf of natural wheat, bound with red ribbon. A small turkey was perched on top of the bundle and another at the base.





103. Thanksgiving Candy Window by C. H. Pitts.

The large wish-bone measured three feet under the arch. All three of the large bones were made from pine boards whittled into shape, and painted and tinted like bone.

#### 104. THANKSGIVING WINDOW.

*Designed by J. Earl Taylor, Gridley, Illinois.* A rich-plumed turkey displayed against a setting of national colors was the main feature of attraction. A large wish-bone on the right conveyed a greeting to the passers-by.

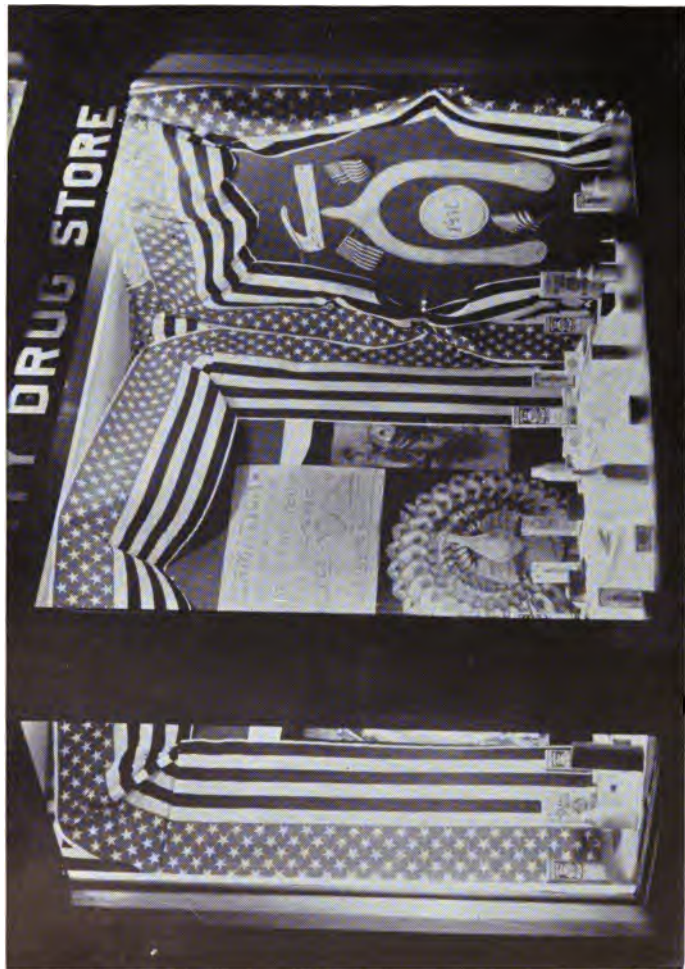
The products displayed were not peculiar to the season, although this trim may well be used to exploit the spices and flavoring agents needed in dressing poultry for holiday feasts. Among the preparations exhibited were fig syrup, celery and iron, sodium phosphate, and pepsin cordial. As the sign above the turkey indicated, these compounds were intended to relieve the overburdened stomach. The placard read: "Proclamation! We are headquarters for just what you will need the day after."

Presumably the bird in the center lost its head on Thanksgiving day, putting an end to the trim.

#### 105. TOILET CREAM NO. 1.

*Designed by A. Armor, Allegheny City, Pa.* The subject of this window is Pequer's Famous Pansy Cream for the face, hands, skin, and complexion. Confidentially we may whisper it in your ears that this now famous French specialty is made in Mr. Armor's back room. Years ago he wisely decided that a French flavor to a toilet preparation would "take," and the results have abundantly justified his view. By continuous and adroit "pushing" he has worked up an annual sale on the preparation averaging from 15 to 20 gross! Not bad, is it? He puts it up in two- and four-ounce Western oval bottles and retails them at 15 and 25 cents.

The display was made in the following manner: A pyramid was formed of the blue boxes in which the preparation is put, and against these the preparation was placed, as can be seen from the illustration. The contrast of white and blue made a very pretty effect. The young woman who graces the center of the scene is a "Sen Sen" damsel, and came in just in time, says Mr. Armor, to serve a good and useful purpose! Her pretty picture-face and lifelike appearance added much to the display. The card at the



104. Thanksgiving Window by J. Earl Taylor.



105. Display of Toilet Cream by A. Armor.

top of the pyramid was made by sticking in the center a pretty colored picture of pansies, and on the sides the letters which spelled the name of the preparation.

#### 106. TOILET CREAM NO. 2.

*Designed by H. M. Curry, Ellsworth, Kansas.* This window was used to exploit "Hazel Cream," a home-made specialty, and it may be mentioned in passing that the several placards about the window, also bearing upon the merits of the product, were themselves painted by Mr. Curry.

A low background, 20 inches high, was built of 1x4 lumber, covered with muslin, and painted a light green with alabastine. The square frame behind the pyramid of toilet cream was made of wood covered with a 9-inch wall-paper border of roses and violets. The round sign, "Hazel Cream," surmounting the apex of bottles,



106. Display of Toilet Cream by H. M. Curry.

was made by cutting the letters out of a heavy red card and covering the back of the card with tissue-paper so as to make a transparency. At night an electric light, placed behind this sign, made it particularly effective as a transparency.

The four easel signs arranged on either side of the pyramid of hazel cream were painted on white cards in red and black. The pyramid for the cream was built of semicircular shelves of wood and heavy cardboard, supported on empty cigar boxes and covered with white cheese-cloth.

### 107. TONIC.

*Designed by Boericke & Runyon, Los Angeles, California.* "C. C. Tonic," a Boericke & Runyon product, is the theme of the display, and it will be seen that the central idea of the trim is an ingenious play upon the word "constitution." A document representing the constitution of the United States is placed upon a flag-covered pedestal, and the legend on the large placard tells the story. Bottles of the tonic are placed in the window to complete the tale.

The constitution of course had to be rigged up for the occasion. A roll of stiff white paper was made; it was tied with a documentary red ribbon and fastened with a plain gold seal; and the legend, "Constitution of the United States," was then printed on in old English letters. The large flag was borrowed for the occasion, and was draped over a box in a manner sufficiently shown by the illustration. Huckleberry branches were placed in jars as a background for the window, but these may be used or omitted, as one's taste may dictate.

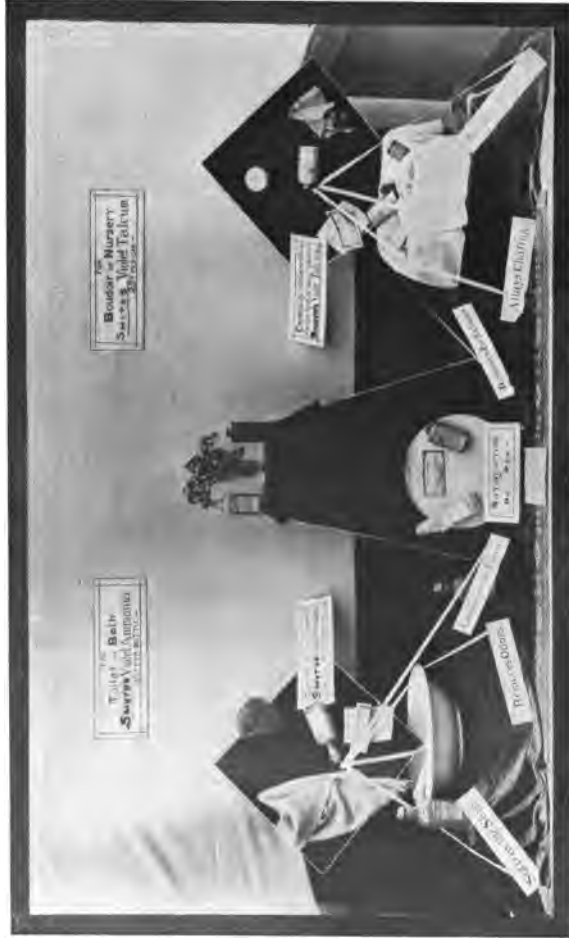
The bottles of the tonic—not too many of them—were scattered around the window floor, and at the left hand there was also a pile of circulars exploiting the product, with a placard just behind them bearing this announcement: "*These circulars tell you all about it—come in and get one.*"

### 108. TOILET REQUISITES NO. 1.

*Designed by J. W. Blakley, of the Blakley Window Advertising Co., Dayton, Ohio.* The right side of the display, as is indicated



107. Tonic Window by Boericke & Runyon.



108. Toilet Requisites Window by J. W. Blackley.



by the card, is devoted to talcum powder for infants. At the base of the square display fixture, on a slightly raised platform, is exhibited an infant's toilet basket, which contains, besides the necessary baby accessories, a can of the powder in question. The cards connecting with the package outline the various points in favor of the commodity: "Removes irritations," "Soothes the Skin," and "Allays Chafing."

The left side of the display is devoted to the exhibition of violet ammonia. Just below the square fixture, upon which are arranged a few articles suggestive of the bath, such as a sponge, a bath towel, etc., is placed a large wash-bowl to further emphasize the idea. From the bottle, which is fastened in place on the fixture, ribbon streamers extend to the cards outlining the points of excellence, as: "Softens the Skin," "Removes Odors," and "Cleanses the Pores."

In the center of the display outlining the "money-back" feature is posted the guarantee of the manufacturer.

The background used in this display consists of a narrow violet-colored curtain strung on a brass curtain rod and fastened at each side of the window. The draperies covering the different fixtures can be of like color, although this need not be strictly observed. Any other dark-colored material will do equally as well.

It will be noticed that a very few articles of merchandise are placed on exhibition.

Owing to the size and shape of the window, it is sometimes impracticable to install the display exactly as shown. However, by exercising a little judgment almost any ambitious clerk or trimmer ought to be able to reproduce the window.

### 109. TOILET REQUISITES NO. 2.

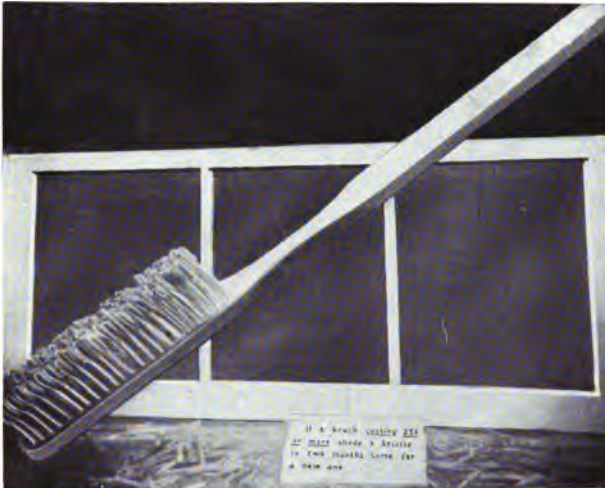
*Designed by J. Earl Taylor, Gridley, Ill.* Two steps, elevated from the floor of the windows, are carpeted with a white cloth. The first row of articles includes an assortment of dentifrices and talcum powders, showing an array of attractive packages. The step above exhibits combs, brushes, and other toilet accessories. The top row displays a number of shaving requisites. The pots of ferns serve to enhance the general artistic appearance of the window.



109. Display of Toilet Requisites by J. Earl Taylor.

#### 110. TOOTH-BRUSHES NO. 1.

*Designed by H. F. Ruhl, Manheim, Pa.* The central feature of this window was quite clever. It was a monster tooth-brush constructed in the following manner: The handle was made of soft pine, and was  $6\frac{1}{2}$  feet long, 6 inches wide, and  $1\frac{1}{2}$  inches thick. The board was first cut into a shape like the handle of a tooth-brush, and then the edges were carefully rounded and sand-papered. Tooth-brushes were afterwards placed in it in such manner as to represent bristles. For this purpose holes three-sixteenths of an inch in diameter were first made in the board, and with a chisel were enlarged in size and shape in order to fit the ends of the tooth-brush handles. About 100 brushes were required. Mr. Ruhl informs us that soft wood must be used. The tooth-brushes will not remain in proper position unless the wood is so soft that the handles can be forced into the holes. The position of the brush in the window is shown by the illustration, and it is only necessary to add that the floor of the window was covered with tooth-brushes thrown in carelessly. A placard braced up in the center of the floor read as follows: *"If a brush costing 25 cents or more sheds*



110. Display of Tooth-brushes by H. F. Ruhl.

*its bristles in two months, come back for a new one!"* Mr. Ruhl says that the display attracted a great deal of attention and sold a large number of brushes.

### 111. TOOTH-BRUSHES NO. 2.

*Designed by J. T. Pepper, Woodstock, Ontario.* Mr. Pepper thus describes the window:

"The design of this window display was a spider's web made of heavy light-colored manila twine, two balls of which I bought from my wholesale druggist at fifteen cents each. I used one and a small part of the second, so you see that the material to produce this display was not expensive.

"I took a hoop from a sugar barrel, and a smaller one from a keg; the smaller hoop I placed inside the larger one, so that the two circles were about four inches apart. These I covered with white cheese-cloth, although I think now that it would have looked better if the cloth had been colored pale pink or blue. Across the two circles we fastened many tooth-brushes about two inches apart with twine. This comprised the center of the spider's web, and as for

the rest the accompanying illustration will show the design better than it can be described in words.

"In the center of the smaller circle we suspended with invisible wire a bottle of our own tooth-powder. The central design itself—



111. Display of Tooth-brushes by J. T. Pepper.

the hoop—we suspended with our manila twine in the center of our window about two feet back from the glass. At the side opposite to which the first string was tied to hold this design up in the

window we fastened another string to hold it taut and attached it to the bottom of the window. In a similar way we fastened strings to either side of the circle and tied these to the sides of the window, so that this central design was held quite firmly in the center of the window space about two feet from the plate glass.

"The radiating lines of the cobweb were made by fastening strings to the outside circle and leading these, equally distant from one another, to the window frame, and tying them there to small nails driven into the wood near the glass. On these radiating strings the circular strings to the cobweb were attached, and at each intersecting point a loop knot was made and the tooth-brush held in position by putting it in this loop and tightening the string. It is a very simple act and answers the purpose admirably.

"The making of the cobweb looks like a lot of work, but in reality it was easily and quickly done. By having the centerpiece of the cobweb about two feet away from the glass, and the radiating lines leading from that to the sides of the window-frame near the glass, the structure presents a concave appearance to the onlookers from the outside, and no matter on what part of the cobweb the eye of the passer-by may fall, it naturally and unconsciously follows the radiating lines to the center.

"On the floor of the window we placed tooth-brushes, tooth-powders, tooth-pastes, and liquid preparations for the teeth."

## 112. TOOTH PRODUCT NO. 1.

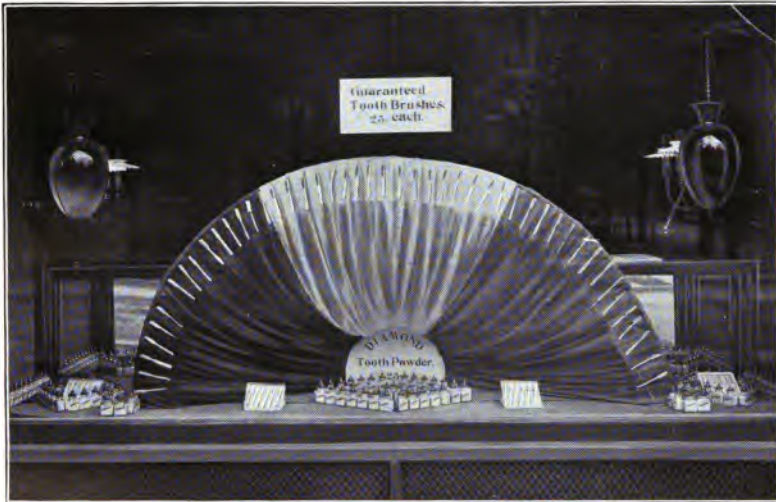
*Designed by Boericke & Runyon, Los Angeles, Cal.* The cut is unfortunately poor, but it is after all clear enough to show the central idea of the display—an idea which was certainly a very clever one. A large map was hung in the back of the window, and baby ribbon was run from various places on it to the bottles at the left containing the several ingredients entering into the manufacture of the "Listerol Dentifrice" being advertised. The large placard gives the key to the situation: "*The Whole World is Drawn Upon for Ingredients for Listerol Dentifrice.*" Camphor was shown to come from Yokohama, oil of rose from Constantinople, sugar from Honolulu, orris root from Florence, and so on through the list. The finished product was exhibited at the right of the window. There was a heap of white powder on a sheet of paper, and around this were placed the bottles of the powder and the tubes of the paste.



112. Tooth Product Window by Boericke & Runyon.

**113. TOOTH PRODUCT NO. 2.**

*Designed by Andrew R. Cunningham, Detroit, Mich.* The framework of the central design was made in this way: Two lines of narrow, thin strips of wood, four inches or so apart, were bent in a half-circle and fastened in that shape by means of crosspieces nailed on at every four inches. This frame was perhaps eight feet long and four feet high. This makes a design too large for many



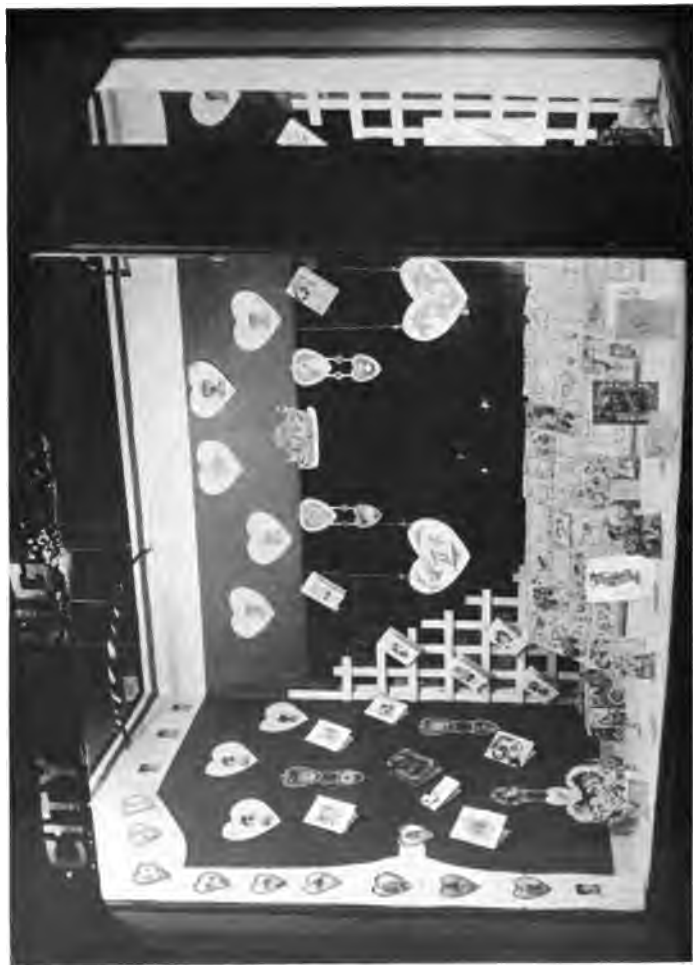
**113. Tooth Product Window by Andrew R. Cunningham.**

windows, but Mr. Cunningham's, however, is large enough to accommodate it easily.

The cloth was plain cheese-sacking in red, white, and blue. It was made to cover the frame entirely, so that the woodwork at the back would not be seen when the design was viewed from the inside of the store. The half-circle sign seen in the center was part of a barrel head, painted white, with the words, "Diamond Tooth Powder, 25c," painted in black. Composed of wood; it was heavy enough to hold the drapery back in the center, and to permit of the latter being hung in graceful folds.

Mr. Cunningham calls his preparation "Diamond Tooth Powder,"

1  
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CITY  
CITY  
CITY  
CITY



114. Valentine Window by J. Earl Taylor.



and to concentrate attention upon this brand name a number of bottles of the powder were arranged in the form of a diamond just in front of the converted barrel-head; and on either side was a box of tooth-brushes, supported at an angle. More bottles of the powder were also arranged in diamond form at either end of the window, and in the center of each of these groups another box of brushes was placed, supported at an angle, as were those in front of the drapery. And, besides these several boxes of brushes, individual brushes were fastened on to the framework, as may be seen in the illustration.

The general effect of the display was pleasing and attractive, and had that simplicity which is essential to good results. Possibly, however, if the framework of the central design had been diamond in shape instead of semicircular, thus concentrating attention still more upon the brand name of the product, the display would have been improved; still, without this, it was an uncommonly good and striking display, and it accomplished that for which it was intended—it sold the goods!

The whole thing—framework, cheese-cloth, and all—cost but \$1.19.

#### 114. VALENTINES.

*Designed by J. Earl Taylor, Gridley, Illinois.* Valentines of a heart-shape design gave a nice effect to this trim. In the center, ranged on inclined steps, appeared four rows of beautiful post-cards patterned after the fashion of fancy valentines, prices ranging from one to twenty-five cents. Some care was given to the background, too. It was made of dark-red paper and then trimmed with white. In the corners was latticework painted white.

At the top of the trim were arranged the smaller valentines on cut-outs that resembled hearts. They were cut out of white, heavy cardboard and hung on the background, and showed up very well against a somewhat wide red border.

\* \* \*

#### 115. IN CONCLUSION.

W. E. Neblett, of Riverside, Cal., is a druggist who is evidently always thinking out novel ideas. The window shown in the accompanying engraving was certainly unique.

Goods were exhibited from every other merchant in Riverside doing business outside of the drug line—hats, shoes, suits, and pretty much everything else. In the center of the window was a large



**No. 115.**

placard bearing the following legend: "We do not sell any of the goods displayed in this window, but if you do your drug-store trading here you will save enough to buy from those who do."

Everybody saw the point right away, and the window caused many a smile of appreciation!

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JUL 20 1917

# "THE DRUGGIST AND HIS PROFITS"

Written by Harry B. Mason.

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This is a book of remarkable usefulness to every druggist, and it is the first of the kind to be published. Its purpose is to tell the druggist three things:

1. How to know what his business now yields.
2. How to know what it should yield.
3. How to make it yield what it should.

Mr. Mason was the pioneer in this work. For 10 years or more he has been writing and lecturing on this theme, and has finally elaborated the whole subject in book form.

By a simple system of records, easily kept, it is explained how the druggist may learn the exact facts about his expenses and profits, and then it is told how this information may be used to bolster up the earnings in every department of the store.

To the average druggist this book will mean several hundred dollars a year in increased profits.

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**SENT FOR \$1.00 POST-PAID.**

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E. G. SWIFT, Publisher, - Detroit, Mich.

# **“BOARD QUESTIONS ANSWERED”**

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This book will prove invaluable to every candidate who desires to ‘freshen up’ before taking the board-of-pharmacy examination. Complete sets of examination papers actually used by the boards of pharmacy in the leading States are printed, and answers to all the questions are given with care and thoroughness.

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